



A STUDY

CAYLEY ROBINSON



The Artist

AN ILLUSTRATED
MONTHLY RECORD
OF ARTS CRAFTS
AND INDUSTRIES



Vol. XXII.

LONDON:

Archibald Constable and Company,
2 Whitehall Gardens S.W.

The Artist

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STUDY FOR
"THE IONIAN DANCE."

SIR E. J. POYNTER, P.R.A.

The MAY Number of THE ARTIST, 1898.

THE HARVEST OF THE YEAR.

SKETCHES AND STUDIES.

WE have little doubt that the great interest aroused by the publication in our Academy Number of last year of the artists' original studies for the principal pictures of that year will be more than maintained by the selection of sketches and preliminary studies that we are, by the courtesy and kindness of their originators, able to reproduce in our present issue.

The number of appreciative and congratulatory letters sent to us from all directions on the appearance of our 1897 Academy issue gave us most agreeable proof of the value and success of our new departure. We say new departure, for although studies by individual painters have been frequently reproduced by ourselves and our contemporaries, it was vouchsafed to us first to conceive the happy idea of presenting to the public a comprehensive collection of those first conceptions and precursory studies out of which the important works of the year had evolved.

Nor was the more material satisfaction of greatly increased demand lacking to our cup.



STUDY FOR LIONESS.

HERBERT DICKSEE.

R. A. STUDIES AND SKETCHES.

This year, flattery, gross and unblushing, is added to our other titillations. A contemporary has attempted coolly to annex our idea. This imitation is, perhaps, hardly surprising. The quarry, in its double meaning, was too rich a prize for itching palms to refrain from.

The pictures themselves, the outcome, as it were, of the sketches and studies which we reproduce, will most probably be found either at the Royal Academy, the New Gallery, the New English Art Club, or at the Exhibition of International Art. This last-named exhibition promises to be one of the most interesting of the year; details concerning it appear in another column.

We have not thought it desirable to give the

their studies would possess for their younger brethren was advanced in vain; the interest expressed and the support rendered by other artists, their equals in loftiness of aim and in respect for their art, left them unmoved. They were at once courteous and adamant.

Others considered their sketches as of too hasty a character; such fugitive efforts were not, they thought, worthy to be set in the rank of useful examples to students, or in the immortality of public black and white. Upon inspection our ambassador, venturing at times to differ from their opinion, was happily able to overcome this modesty and sensitiveness. Others, again, had not made a single separate sketch for their pictures. Whatever preliminary work they



STUDY FOR "THE IONIAN DANCE."

SIR E. J. POYNTER, P.R.A.

proposed destination of each picture; for, as we all know, the fate of pictures, except of those to which special privileges attach, is not more uncertain than human life itself. We do not, therefore, propose to add to the private disappointment of the rejected artist the further pang of publicity. To an extent, then, we shall share in the suspense which some painters must feel, as we shall in their gratification where acceptance is their lot.

Certain names will be naturally looked for and found wanting among the contributors to our scheme. The reasons for their absence are manifold. Some artists object on principle. What that principle consists of is hard to discover, and, of course, harder still for us to reveal. The high educational value which

had done was on the canvas and was, seeing that sending-in day was so nigh at hand, lost for ever beneath pigments. This was naturally the case most frequently with portrait painters, though in not a few instances we found that important figure subject pictures were painted without the previous making of any studies.

There seems to be no guiding rule with some artists: one year they will make twenty sketches for a picture, in another year they will dispense with all studies. On the other hand, many other figure painters would as soon think of doing without their model as without their experimental studies, without the exercise of their artistic feelers.

Landscape painters generally work either direct upon their canvas on the spot or else



STUDY FOR
"THE IONIAN DANCE."

SIR E. J. POYNTER, P.R.A.

from notes of colour which would, on reproduction, convey very little to the student of their value and importance to the painter.

The painters of wild animals are obliged, one might say, to make numerous studies. The Zoological Gardens is their hunting ground. We may like to think of the adventurous artist braving the terrors of inmost Africa or the rigours of "Farthest North" to study at their leisure the texture, anatomies and attitudes of the respective man-devourers of those regions; but these non-vegetarians would—and in their wild

We are here on delicate ground. Fortunately for our peace of mind the instances which they gave referred to work appearing not in our own pages, but in those of a contemporary. We could only assure these artists—and we would wish to repeat the assurance to all those who have entrusted their work into our hands—that we would spare no endeavour to secure the highest pitch of excellence to which the reproducer's art has at present attained. This art has its limits, we know, but we think that few artists will hesitate to agree that, taking



STUDY FOR
"THE IONIAN DANCE."

SIR E. J. POYNTER, P.R.A.

state always will, until some means is found to deprive them of the sense of sight, hearing and smell—either be shyly lurking in scrub and jungle or behind ice boulders, or else be so plainly indicating an immediate attack as to place all serene research of detail and calm, careful sketching out of the question. The studies of wild animals which we reproduce have all been made at the "Zoo."

To deal now with the last objection which one or two artists raised. The reproducer, they felt, did not always do full justice to their lines.

those limits into account, the best that is humanly possible has been done in the reproduction of their work.

Where the sketches had been drawn on tinted paper, the reproducer, in his desire to accentuate the lines by removing the tone of the ground, occasionally trespassed on forbidden territory, and marred, ever so slightly it may be, a subtle curve, a feathery spray, the downy fringe terminating a curl or tress. We are referring, be it understood, to experiences suffered in the past by some artists. It has



STUDY FOR
"THE IONIAN DANCE."

SIR E. J. POYNTER, P.R.A.

THE HARVEST OF THE YEAR.



STUDY FOR
"THE IONIAN DANCE."

SIR E. J. POYNTER, P.R.A.



A STUDY.

SIR E. BURNE-JONES.

THE HARVEST OF THE YEAR.

been our especial care to avoid the faintest alteration of original lines, with the result, we hope, of inspiring with full confidence in our processes those few artists who, smarting under indifferent treatment at the hands of other magazines, were perhaps excusably unwilling to risk further experiments.

Critics ourselves, we welcome criticism from others, and gladly avail ourselves of suggestions and advice from the experienced. Some artists thought, for instance—we are off the question of reproduction now—that in our collation of press opinions that appeared in our last year's Academy Number, the introduction of the views of a comic paper was undesirable in an

been met with. A model in the studio has sometimes been an insuperable bar to our admission; for only in French pictures, we should imagine, is the undraped model smuggled hastily behind a screen, there to be discovered by some peeping tomboy.

Against the fact that we are unable in this number adequately to deal with the pictures themselves, must be set the greatly preponderating advantage to students and amateurs arising from the publication of the studies and sketches contemporaneously with—rather prior to, actually—the public appearance of the works which they preceded, and which they shadow forth. The earliest visitors to the spring



A PENCIL STUDY.

L. ALMA TADEMA, R.A.

art magazine. The humour in the extracts complained of was certainly not of the highest order. We were merely following our custom, but it is a custom which we shall not continue if it gives the smallest offence.

We must defer our criticism of the actual pictures till after their appearance on the walls of the coming exhibitions. Many pictures we have not seen. Others have been viewed under the disquieting sense of intrusion upon artists during their most occupied week in the year—that prior to sending-in day. We hasten to add that this feeling in no way arose from the reception accorded to us: the readiest and most courteous assistance has in nearly every case

exhibitions can thus provide themselves with a record of the first conceptions and artistic preliminaries of many of the most prominent pictures of the year. Sir Edward Poynter will be found to have fully maintained the high standard of expert draughtsmanship, of carefully thought-out composition, and of classic feeling by which his previous work has been characterised. Sir Edward Burne-Jones, although prevented by illness from much sustained effort this year, has completed an important water colour painting which is destined for the New Gallery. To his courtesy, and the assistance of Mr. Philip Burne-Jones, we are indebted for a series of most interesting studies.



A STUDY

SIR E. BURNE-JONES





STUDIES FOR
"LADY GODIVA."

HON. JOHN COLLIER.



STUDY FOR
"THE ROAD TO CAMELOT."

G. H. BOUGHTON, A.R.A.



STUDY FOR
"THE ROAD TO CAMELOT."

G. H. BOUGHTON, A.R.A.

STUDIES AND SKETCHES.

Mr. Alma Tadema's pencil sketch will be readily recognised, and Mr. MacWhirter's pictures again are full of patient research and tonic optimism. Mr. Boughton, one of whose studies we reproduce in colour, reveals once more his graceful fancy and his harmonious delicacy of colour. Mr. Herbert Draper, who is always advancing, more than fulfils the promises of his youth, and adds at least one to the striking pictures of the year. Mr. Byam Shaw, too,

welcome the contributions of Mrs. Raphael. The studies by Mr. Gulich have been selected as representative of the most striking picture in the Institute, and the study by the Hon. John Collier will delight all those who rejoice in sound draughtsmanship. The two sketches contributed by Mr. Cayley Robinson will serve to arouse much interest.

Of animal painters Mr. J. T. Nettleship, Mr. Arthur Wardle and Mr. Herbert Dicksee



STUDY FOR
"THE GOLDEN HORN."

F. BRANGWYN.

sends work that will excite interest keener, if possible, than that aroused by his pictures of last year. Mr. Alfred East, Mr. Yeend King, Mr. Bertram Priestman, Mr. Buckland, Mr. Brangwyn and Mr. G. C. Haité manifest again the charm and individuality with which their paintings are so generally invested. A study of rare charm has been sent by Mr. J. C. Dolman, and those who have watched the progress of our leading lady artists will

need have no fear as to their laurels. Though differing in methods, each reveals once more that ardent sympathy with the animal world which, together with assiduous study, goes so far towards the equipment required by painters of animals.

Next year, to indulge in a pleasant forecast, we may expect to find that the opportunity afforded by THE ARTIST'S annual collection of studies and sketches has induced others of our



STUDY FOR
"THE VIOLIN CONCERTO."

JOHN GULICH.

STUDIES AND SKETCHES.



STUDIES FOR THE
"VIOLIN CONCERTO."

JOHN GULICH.

prominent painters to preserve for the benefit of their younger brethren those expressions of their first ideas, and those preliminary exercises and studies which, when reproduced, are so helpful and so highly appreciated. Pleased as we are with the goodly array which we are able on this occasion to present to our readers, we shall hope next spring to include among our contributions many artists who, for various reasons, were unable to assist us this year.

It is pleasant to be able to state that we have received many specific promises for next year from certain well-known painters. Not a few admit frankly that

their not making studies beforehand has involved them in more care and thought than would have been demanded by any number of preliminary sketches. We venture to emphasise this statement and to drive the moral home to artists, partly for their own sakes and partly in the interests of those students—and their number increases each year by astonishing leaps and bounds—who look forward so eagerly to the appearance in our pages of the deeply interesting collection of sketches and studies which we are happily able to get together. We may justly claim to have rescued from perhaps total oblivion many valuable expressions of artistic ideas and forecasts, for artists are sometimes strangely indifferent to the fate of these sketches of their first conceptions. Is it assuming too much to hope that artists, now that this reproducing movement has come to stay, will each year be induced to make more studies

than they have formerly made, feeling sure that full justice will be done to their work, and realizing that much helpful guidance can be thus imparted to the younger pilgrims on art's highway?

To those who, by their courteous goodwill and graceful readiness, have enabled us in this number to gather in so interesting and rich a harvest of artistic productions, we now tender our sincerest thanks; and we feel sure that, in this expression of appreciation and gratitude, the ever increasing portion of the art-loving public will desire to share.



STUDIES FOR
"THE VIOLIN CONCERTO."

JOHN GULICH.



SKETCH OF
OLIVE TREE, VAL D'AOSTA.

J. MACWHIRTER, A.R.A.



STUDIES FOR
"THE AWAKENING OF TITANIA"

J. C. DOLMAN





STUDY FOR

"Returning home at evening
One mourns that day so soon has glided by."

ARTHUR H. BUCKLAND.

THE HARVEST OF THE YEAR.



A STUDY.

ARTHUR H. BUCKLAND.



STUDY FOR
"THE LAMENT OF ICARUS."

HERBERT DRAPER.



STUDY
FOR "CHILDHOOD."

F. CAYLEY ROBINSON.



A STUDY
FOR "ENDYMION."

MOUAT LOUDAN.



SKETCH FOR
"BRITOMART AND AMORET."

MARY F. RAPHAEL.



STUDY FOR "A NAIAD."

MARY F. RAPHAEL.



SKETCH FOR
"Lake of Geneva—
Clear placid Leman."

J. MACWHIRTER, A.R.A.



SKETCH FOR
"A BIT OF CHELSEA."

GEO. C. HAITE.



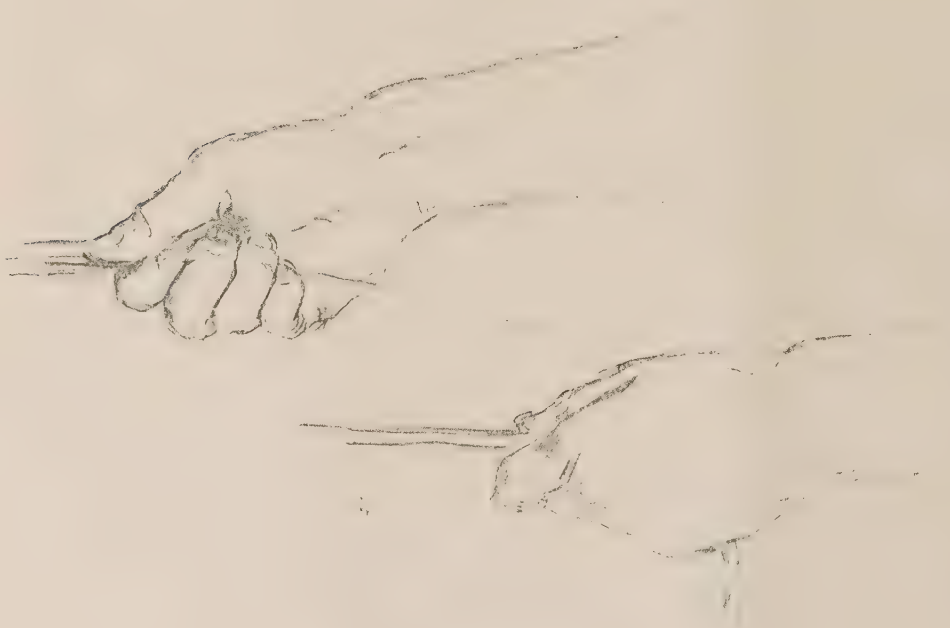
STUDY OF
LION FOR "ON THE MOUNTAINS."¹¹

ARTHUR WARDLE.



FIRST IDEA FOR
"CAPTURED."

BERTRAM PRIESTMAN.



STUDY OF HANDS FOR
"CAPTURED."

BERTRAM PRIESTMAN.



STUDY OF A LEOPARD.

ARTHUR WARDLE.



STUDY FOR
"THE LION HATH FORSAKEN HIS COVERT."

HERBERT DICKSEE.



STUDY OF
PEAFOWL FOR "SPRING IDYL."

ARTHUR WARDLE.

THE HARVEST OF THE YEAR.



STUDY FOR
"WILL SHE WAKE?"

J. T. NETTLESHIP.



STUDY FOR
"THE LION HATH FORSAKEN HIS COVERT."

HERBERT DICKSEE.

THE HARVEST OF THE YEAR.

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STUDY FOR "WERE WOLVES."

J. T. NETTLESHIP.



A SKETCH FOR
"BLACKMORE VALE."

YEEND KING.



A STUDY

SIR E. BURNE-JONES, R.A.





A STUDY

SIR E. BURNE-JONES, R.A.



THE WORK OF MISS ETHEL WRIGHT.

A VISITOR to Miss Ethel Wright's studio will certainly bring away one impression—that the chief ambition of the lady of the studio is "to do better next time." Never to rest content with a certain facility and the doing of one thing with ease, but ever to press on, with a determination to explore the whole realm of art and to win success in every branch of it.

"I don't want to paint merely pretty pictures, I want to do strong work," she said on one occasion. "I know that the weakness of many lady artists is prettiness. I would sooner paint ugly work than degenerate to that."

The world delights in pigeon-holing us all, and possibly Miss Ethel Wright has been labelled "A painter of Pierrots," because her first success was won by "Bon Jour, Pierrot," which was exhibited in the Academy in 1891, and was bought by the town of Oldham for its permanent art gallery.

The broad, simple and direct technique and the novelty of the subject made the picture one of the successes of the Academy of its year. The picture was on a large scale and the handling was so free and the colour so fresh that, apart from the subject, it fully deserved the recognition it received. The subject of Pierrot too was then a novel one with English audiences, although the same year the musical play without words of "L'enfant Prodigue" introduced the character of Pierrot to the English stage.

Pierrot may be taken to symbolise our simple, light-hearted, irresponsible youth just as

manhood is beginning to pulsate, urging him to fall in love with every pretty girl he meets; with whom it is always to-day and never to-morrow; who gets into troubles and adventures because he never looks ahead, and gets out of them because everyone is ready to forgive him. A lovable character withal, though at that time a very ineligible young man for a son-in-law.

Miss Ethel Wright followed up this success in subsequent exhibitions with two other Pierrot pictures, "The Prodigal" and "Rejected," but though these served to emphasize her earlier success, buyers were wanting, and having painted a fourth the artist turned aside from this foreign class of subject with some reluctance, for Pierrot appealed to her. Miss Wright had seen and learnt to love him in Paris. There, we need hardly be reminded, he is a stock character—the Harlequin of our pantomimes is but a poor clown in comparison—and the joys and sorrows, the light-hearted waywardness of Pierrot appeal to our quicker witted and more sympathetic neighbours the French in

a way somewhat difficult for us to comprehend. With our sober matter-of-fact understandings and our strong though narrow prejudices, Pierrot is as the grasshopper to the ant, and the painter received no encouragement to go on painting subject pictures of this class. And here we approach that broad question what is the artist to do when the work done *con amore* is left unappreciated? A few isolated instances occur of artists who have "collected" their own works for years because no one wanted them, but such examples will always be rare, chiefly, we think, because recognition is the life's blood of an artist. Actors cannot do themselves justice where the audience preserves



MISS ETHEL
WRIGHT.

ARTHUR
HACKER, A.R.A.

THE PIERROT PICTURES.



"BON JOUR,
PIERROT."

ETHEL WRIGHT.

a chilling silence, so essential is applause to sustained effort, and the painter cannot go on producing pictures which no one appears to want, even if he can afford to do so, which is not often the case.

It is not to be supposed that Miss Wright would have settled down to manufacturing Pierrots had they proved themselves to be "a saleable pattern," for during these years many portraits came from her brush, among



"THE PRODIGAL."

ETHEL WRIGHT.

them a very characteristic one of the late Wolf Joel, which shows that the artist has gripped the character of the sitter, found "the man behind the man." Women are said not to be able to paint men's portraits successfully, owing to inability to get strength and character into their work, but this one of Wolf Joel may

be taken as a proof that such a generalisation is, like all such, not without exceptions.

"The Light of Asia," suggested by the poem, shows the painter striving in a new direction, and as a matter of fact is anterior in date to the Pierrots.

We have preferred to let Miss Ethel Wright's



"REJECTED."

ETHEL WRIGHT.

work speak for her before touching on the subject of her training, because how the thing is done is not to everyone of so much interest as what is done. Miss Wright began as an amateur interested in painting, and at this period she received a course of lessons from Mr. Seymour Lucas, passing later under the tutelage and the abiding influence of Mr. S. J. Solomon, A.R.A. A Mr. Cook started a class

for art students in Fitzroy Street a few years ago, and thither went Mr. Solomon one day a week to criticise the painting from the model and give instruction in painting. This was entirely a labour of love on Mr. Solomon's part, and he can certainly claim that he directed the work of at least one student to her gain and advancement. It was at his advice, moreover, that Miss Wright later on

went to Paris. Mr. Solomon was among the first of the Academy students to go to Paris, an example followed by most of the men since, and he will tell you that he owes much of his view of art to the work he did at the Beaux Arts. Little wonder, therefore, that he advised his most promising pupil to go also, and the enthusiastic way Miss Wright speaks of her sojourn in Paris and of the training she received shows that Mr. Solomon's advice was sound.

She will, if you ask her, tell you in a general way what is the chief gain from Paris studies, wherein the teaching there is beyond that generally offered here; but it is difficult to answer a complex question such as this in a few words, though there can be no hesitancy on her part as to the gain the visit was to her. The atmosphere itself is so stimulating. Here we are slow, cautious, timid, safe; there we are energetic, courageous, ready to experiment; one lives at higher tension, with the result that all that is in us is brought out, including our consciousness of ignorance. We are made to know, and that very soon, how little we know, and any insular conceit we may happen to have taken there (and most of us, if we are honest, will admit that we import something of that necessary article with us) is soon sent to an altogether desirable limbo.

"I went there," she said, "expecting to paint at once, but to my mortification an old Frenchman told me to put a piece of charcoal in a long piece of bamboo and stand four feet off my paper—and draw." This was at Benjamin Constant's whither Miss Wright went, passing later into Julien's.

No class work harder than the students' in Paris. They play too in off times with zest

and with just as much thoroughness, but students in Paris keep at it more closely than they do in London. There is no real student element, it must be remembered, in our metropolis as there is in Paris, and that accounts for the lack of that stimulating atmosphere Miss Wright once in Paris found so invigorating. Though she began work at Julien's at eight in the morning, she went in

the afternoon to do some painting under Deschamps; but as regards actual picture making, Miss Wright did much less in Paris than she anticipated.

At the end of a year Miss Wright returned, and went to Mr. Cook's school, where she was now able to profit to the full by Mr. Solomon's teaching. Her first Pierrot picture was painted immediately on her return, and what she had learnt abroad was put into this canvas. Women's work is frequently accused of being niggling, and they are too often deficient in technique, so that the handling of this Pierrot picture called considerable attention to it, quite apart from the novelty of the theme. The grey colour scheme too was in harmony with the subject, and that with the technique gave the picture a "oneness" which is only seen when



"FOLLY."

ETHEL WRIGHT.

the painter has thoroughly gripped the subject and made it his own.

The interval since then has been profitably employed in more than one direction, and this year's Academy picture is very different to any of her former pictures, though in "The Path of Roses" and "Spring" we have seen her in an idyllic mood. "The song of Ages" owes very little to outside influences. It is the artist's own conception, and is carried through with a considerable amount of skill and knowledge,



"ECHO."

ETHEL WRIGHT.



"LILIES"

ETHEL WRIGHT.

EFFORTS OF IMAGINATION.

for in a work which is purely an effort of the imagination the resources of the inner, hidden self are put to their utmost stretch. It is one thing to see visions and dream dreams, but quite another matter to let other people realize them also. So much vivid but transient imagination vanishes and eludes the grasp

so difficult to realize the unreal. The disheartenment which comes morning after morning as we return to the struggle, while the end seems as far off, is known to all of us. Work as we will, test our powers as we may, the hours of despair are seldom few if we are struggling to express all that is in us.



WOLF JOEL.

ETHEL WRIGHT.

when it comes to the test of definite shaping. The number of nice considerations that have to be decided, the care with which the material has to be selected, the nice balance that must be preserved between the various parts of the picture, can only be appreciated by one who has essayed a work of this character. It is

Hope springs eternal nevertheless, and there comes a consoling recollection of Carlyle's verse after Goethe—

“The mason's ways are a type of existence,
And his persistence
Is as the ways are of man upon earth.”

It requires persistence, the faculty for taking



"THE SONG OF AGES."

ETHEL WRIGHT.

THE CLAIMS OF LADY ARTISTS.

pains to bring such a picture as this "Song of Ages" to a satisfactory completion, quite apart from painter-like gifts; and the critic who goes to "do" a show in which the work of months of many workers is shown might remember this struggling, this long-sustained fight with material which is implied

upon herself; and this is so where an attempt is made to realize ideas, and not merely to record facts.

Miss Wright has bathed her picture in beauty, and was somewhat concerned lest she should be accused of the eternal "prettiness"; but beauty is all too rare a quality in art for anyone to lightly decry it, for is it not to painting what melody is to music? It would be a grand but dull art which had no other masters of expression than Wagner and Dvorak! We could ill spare Schubert.

This well-trained painting, this thoughtful imagining, is the work of a lady artist. Think of it, Fathers among the Forty! Is the ballot box of the Royal Academy closed for ever against women artists? Is it because, as one Associate has said, there is no woman good enough as a painter to be worthy of admission? Were the founders of the R.A. so hard up for members that Miss Mary Moser and Miss Angelica Kauffmann were added to make up the numbers? Miss Moser, doubtless, is forgotten, but so are ninety and nine painters who were just Academicians. Are the lady artists of to-day fewer in number and more deficient in skill than they were in those early days? Certainly since then no woman has been elected. Mrs. Butler, we know, came within a vote of obtaining an Associateship after the exhibition of "The Roll Call"; but since then she has apparently dropped out of the running, and there may be other lady artists who, greatly daring, go to the length of putting down their



LADY ADA
GODOLPHIN OSBORNE.

ETHEL WRIGHT.

where any work of wit or brain is under consideration. It is so much easier to talk than to do, so much easier to smoke "enchanted cigarettes" than to put a brush to canvas or a pen to paper to real purpose.

So little help can be had outside the inner consciousness, and even in the matter of models Miss Wright often has to fall back

names, but until the Academy thinks fit to adopt a less manly course than they have hitherto pursued, no woman stands a chance of election. Surely it is not for the want of merit in all cases, and were women to receive a little more recognition who knows but what such encouragement would not stimulate them to much greater efforts?



"THE LIGHT
OF ASIA."

ETHEL WRIGHT.

In a measure, Miss Wright is a legitimate successor to at least one Royal Academician, for her present studio was built by Pettie, and in it he painted many of the works which brought him fame and gain. Its present owner is a hard worker, going into her studio with the regularity of a business man, and shall she and all other women painters knock unceasingly without avail at the doors of Burlington House?

The present electorate has had the courage of its convictions sufficiently well developed to elect but recently a landscape painter whose merits were known almost exclusively to artists. Cannot they give a thought to the claims of our lady artists? Not to-day or to-morrow, perhaps, but the door should not be kept closed for ever.

F. M.



MISS ETHEL
WRIGHT'S STUDIO.



A "LOHENGRIN" PIANOFORTE.

F. MADOX BROWN.

MADOX BROWN'S DESIGNS FOR FURNITURE.

"A LIGHT frame of any shape you like should be made with wire, &c. . . than one of these baskets lightly and tastefully draped with flowers affords."

Consider this "receipt for manufacture," culled from the pages of the "Illustrated Exhibition and Magazine of Art," and think what a light it throws upon Victorian applied art movements. The fatal word "exhibitor" fixes an approximate date. Alas! poor Albert, well called the Good. That exhibition that was to have ushered in the reign of peace on earth, what did it do? I have heard it said that wars, unprecedented for carnage, followed on its heels. I have even heard it whispered that it aided the invention of man-destroying machines. Saul slew his thousands, David—. So much for the era of peace. What of the arts of that era?

I had long puzzled my brain with surmises as to what strange power had swept away the last traces of respect and love for the solid in furniture. We know that in the old days before us they had good workmanship to set against our slipshod machine-ship. What became of the love for solid bureaus, heavy oak chairs, and the broad, manly utensils and chattels of our great-grandfathers?

An old furniture-remover said to me once: "Get away! don't talk to me about these young men that can move four households in twenty-four hours. You set them to move some of the tradesmen's households that I've moved in my time, and where'd they be? Why, I've known an ordinary small kneewell writing desk that weighed as much as that there upright piano does!"

Of course you know what it was that swept away the cult of the heavy and true. Alas! poor good man, good German sentimentalist.



DESIGN FOR
A TILE.

F. MADOX
BROWN.

He fought a valiant and long fight on behalf of that idea of his. Without doubt he saw allegorical figures of the nations embracing beneath the shining dome—that vast glittering Crystal Palace that translucently spanned the ordered groves of Hyde Park. Glittering beneath the summer sun it rose, obedient to the magic wand of a nobleman's gardener :

“You'll see it over the hill
For it stands still.”

Thus the keynote was struck. Nothing could well have been more hideous than the great bulk of the exhibits. It induced cosmopolitanism, you say. Very true, but it must be remembered that the kind of person that exhibits at these great exhibitions, or exhibits with any probability of success, is not exactly an artistic soul, but rather a blatant Jew (not necessarily a Hebrew) with an eye to advertisement. The sort of thing that catches the eye is :



DESIGNS FOR
TILES OR STAINED GLASS.



“THE SEASONS.”

FORD MADOX
BROWN.

It was then such a new thing that everyone went mad about it. The soberest and most respectable of papers treated it with that slight, unbracing specialism that marks a Royal wedding or Imperial visit.

It was a stupendous imagination, the realization of a giant's dream; it was vast, it was monumental, and—it was cheap. Not inexpensive, mind you—but “cheap at the price.”

“No. 11974.—Twelve stamped papier-mâché chair-bottoms. These can be cut out with scissors and gummed on to any ordinary chair. May be had either imitation leather or oak; price two shillings a dozen. —Messrs. Wertheimer, Ober-unten-dorff.”

This was the sort of growth that Paxton's vast forcing-house forced on the nation. It is the greatest of mistakes, however, to think that all things “made in Germany” are of this descrip-

tion. This "class of goods" is for export only. You will find in almost every German principality local manufactures of astounding merit—excellent, if traditional, in design, and equally excellent in workmanship.

I can speak on this matter without hesitation and with considerable knowledge. In my own household we use a considerable number of articles of local Hessian manufacture, principally pottery. Can one say more in their favour than that they satisfy the *haus-frau* and are fair to look upon?

Now, here we come to the great criterion in matters of household decoration. The designer must be a domesticated person. It doesn't really much matter whether he is entirely under the thumb of his wife or housekeeper, or whether he is a household colossus who himself superintends the dusting and washing up.

This is not necessarily the case with the local German art and craftsman. He has a living tradition to measure by. Our traditions have undergone "solution of continuity," unless we like to imitate the "stamped papier-mâché chair bottoms."

The well-domesticated modern designer is the man we must pray for. It is not enough that he shall have an eye for the beautiful, not enough that he shall select Della Robbia ware for emulation, if he have not a good knowledge of the exigencies of the household. What is the good to me of a milk-jug that costs ten-and-sixpence, that pours out at three places at once, and that no ordinarily-fingered maid can or will clean out?

My milk-jug must be, not cheap, but inexpensive; it must not deluge my table-cloth, and must not need a special servant to look after it; otherwise my purse and wife will not consent



DESIGN FOR TILES.

F. MADOX BROWN.

to its introduction into the household.

I have seen a milk-jug. It was very beautiful, but it was quite useless. Its designer was an excellent designer, but he was not practical. He had designed the jug with a poetic object. He said: "When factory girls go for a day's outing in the country, they want a jug to hold milk in. So I designed this for them. No! I haven't sold any to them yet. They seem to prefer tin cans. That is because they are under the thumbs of their employers."

Now this is not an extreme instance, and, alas! it is a lamentable one. You will observe here a certain glimmer of observation, carried thus far and no further; at least, I suppose it is observation that made him conclude that factory girls need milk-jugs when they go for a day's outing. Why could he not perceive that a factory girl seldom has ten-and-six to spare for anything, except, perhaps, for her corset and the ostrich feathers in her hat?

It is lamentable, not so much for our

friend's lack of sales, but because it gives the Philistine the power and the right to scoff. I take my uncle, the excellent stove-pipe-elbow manufacturer, to our friend's warehouse and he chuckles.

"It's all very well, Tom," he says. "Ten-and-sixpence is a stiff price, but I wouldn't mind that, but your aunt would spoil a new dress every time she gave me a cup of coffee."

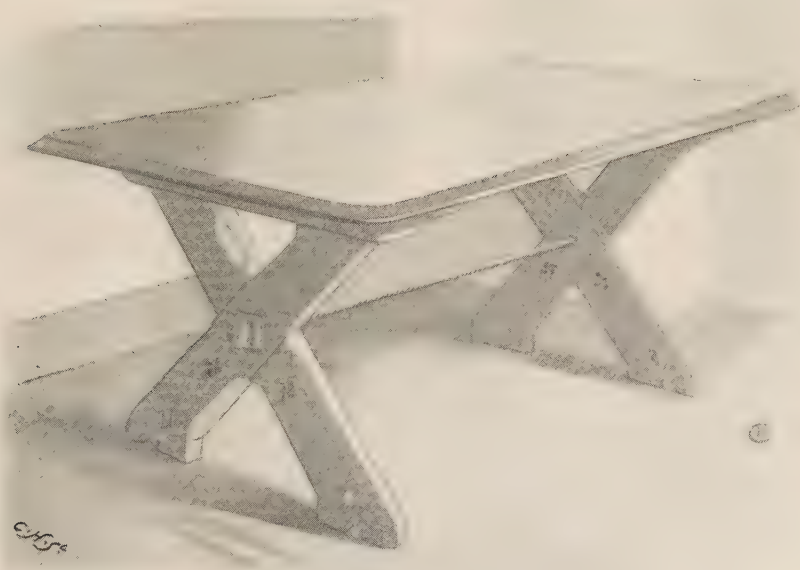
And my uncle is quite right, more's the pity. It is quite true that the furniture designer has not got to supply a demand for the beautiful. It is also true that he has to create one. But neither patriotism nor high art-ism will create a permanent demand for a useless thing. You



DRAWING-ROOM TABLE WITH LOCKERS FOR BOOKS AND MUSIC.

DESIGNED BY
MADOX BROWN.

EXECUTED BY
MORRIS AND CO.



OAK TABLE.

DESIGNED BY
MADOX BROWN.

EXECUTED BY
MORRIS AND CO.

may possibly force a really good piece of work down the throats of the ordinary purchaser, but it must be adapted to its ostensible functions.

Now, personally, I don't care much about "the market." I know that my designing friends are jollier (more liberal with their tobacco)



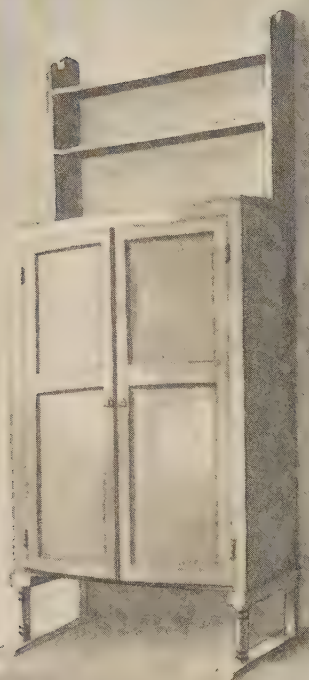
GREEN CHEST OF DRAWERS.

DESIGNED FOR
WORKING MAN'S COTTAGE
BY MADOX BROWN.

EXECUTED BY
SAMUEL
WADDINGTON.

The ordinary purchaser, as a rule, resents a fine design, but he absolutely refuses to throw money away, unless in avowed charity, and in this he is perfectly right.

before they have "found their market." But for the sake of good work, thorough work, enlightened work, I have taken up the pen that might be otherwise employed.



STUDIO CUPBOARD
FOR PAINTS AND BOOKS OF REFERENCE.

DESIGNED BY
MADDOX BROWN.

EXECUTED BY
MORRIS AND CO.

I might have called this round aboutpaper "Thoughts suggested by so meof Madox Brown's furniture," and I think the description literally true. It was on looking closely at the little picture called "Waiting" that it first occurred to me to wonder seriously why latter Victorian furniture was so abominably artless. The furniture in that picture is singularly ugly. To match it one must look to Holman Hunt's "The Soul's Awakening," painted at about the same time, and in much the same mood as far as workmanship goes.

It was shortly after fixing permanently this hideousness that it occurred to Madox Brown to design furniture for himself, and as if to bear out my theory anent the "Soul's Awakening," Mr. Hunt was the next person for whom he designed furniture.

Now, I am not concerned to entirely belaud Madox Brown's furniture, nor should I wish to uphold him as an ideal designer of appliances.

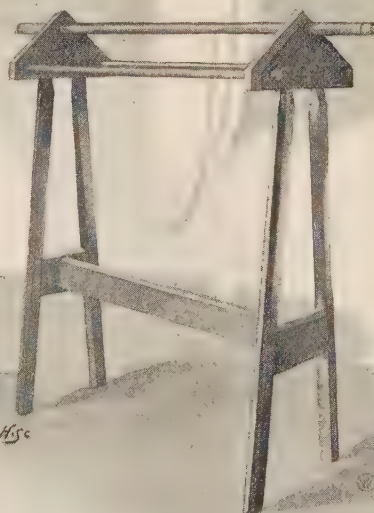
Of the large number of things designed by him between 1856 and 1862, I only know of one that has stood the test of time, the table in the possession of Edward Garnett. That is certainly a fine piece of work, dignified, solid, simple and well calculated to mellow with age—this last the most desirable of all attributes, and one that the

designer should keep as much before him as the more purely æsthetic side of things.

The other things that Madox Brown designed probably had rather a "topical" cast about them, grew to look old-fashioned, lacked the curves, corners and grooves in which pleasant associations are caught and cling.

As the early nineteenth century artist, striving towards realism, had to cut himself adrift from existing tradition, so the designer of furniture. Cabinet makers in the fifties were either engaged in making things with no appreciable design whatever, like the "solid mahogany hall chairs" one may see in chemists' shops to-day, or else in "exercises" after Sheraton and Chipendale and vastly worse designers.

Madox Brown sought inspiration from things to be seen in old country inns. He persuaded the "firm" to manufacture the Sussex chairs which are probably the most popular products of Morris & Co. even at this day. In 1861-2 the famous firm was founded. For it Madox Brown designed eight different chairs, four tables, a piano, bookshelves, couches, wall-papers, embroideries, stamped velvets, tiles, wineglasses and decanters, and silk and "two sets of worsted bell ropes." The firm also executed for him a number of washstands, towel horses and toilet tables which he had designed for his own use.



TOWEL HORSE.
EXECUTED BY MORRIS,
MARSHALL, FALKNER AND CO.

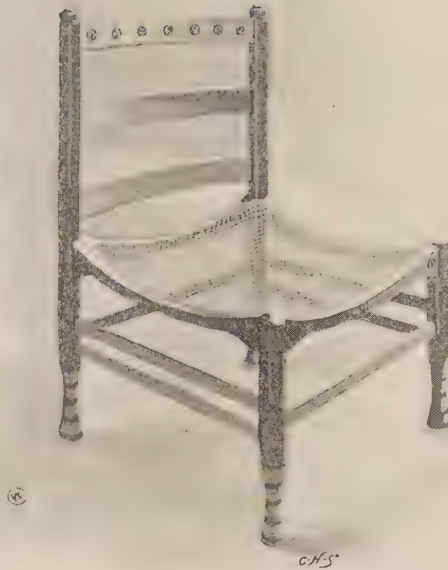
DESIGNED BY
MADDOX BROWN.

BROAD MASSES.

As a matter of fact, during the first year or so of the firm's existence Madox Brown was one of the chief furniture designers, but his work in after years was entirely confined to cartoons for stained glass. Two reasons conduced to this: firstly, that Madox Brown began to prosper about 1862, and as commissions for pictures became more frequent, he had less time to devote to the firm, which at that date paid very little for designs. The second was that as the firm grew older its tastes became more and more definedly mediæval and more exuber-

antly decorative, until Madox Brown's work, which aimed entirely at simplicity and good workmanship, fell very much out of line with that of the rest of the "firm."

Although laying down no hard and fast rule as to superfluous decoration, Madox Brown was personally careful to avoid it. His taste lay rather in the direction of broad masses, not much cut up either by inlaying, carving or embroidery. Anything in the nature of purely decorative pottery he rather disliked than admired, though he actually possessed a certain



CHAIR.

DESIGNED BY
MADOX BROWN.

EXECUTED BY MORRIS,
MARSHALL, FALKNER AND CO.



DESIGNED BY
MADOX BROWN,

WASH-HAND STAND.

EXECUTED BY
MORRIS AND CO,

amount of china and glass that was too costly for everyday use, and which in his house reposed on his mantelpieces or in prominent glass cupboards. His own wall was formed by pictures set on a suitable background. He particularly disliked tapestries which contained any idea of distance or perspective, saying that they made him feel as if "there were a hole in the wall"; at the same time he disliked mural decorations that were flat in effect.

These are merely the likes and dislikes of the man. I state them for what they are worth. He was no more monotonously consistent to his principles than are most men. At the same time, he did consistently avoid anything like the famous Arab hall and stuffed peacock of a better-known artist. I doubt whether, even had his purse allowed it, he would ever have indulged in one of those bran new houses beautiful that are the stalking-horse of most prosperous modern artists. He would have felt that such a house savoured too much of professional *réclame*.

The furniture that he designed for himself was all so simple that it would not have been out of place in a working man's dwelling. In fact, his ideal workman's dwelling, for which he designed the furniture which was exhibited at the Manchester Jubilee Exhibition, contained most of the furniture which he designed for his own private use, the chest of drawers, wash-hand stands, towel horses and so forth. These things are all characterized by the qualities of simplicity, strength, and that certain grave dignity that he most cared for. They were certainly not costly. As far as he himself was concerned, he was socialist enough in theory and practice to consider that what was good enough for an artisan's house was fit for his own.

His mind was sufficiently practical, too, to let him consider that matter of dusting, of which I have spoken. I should say that the most unpractical thing he ever designed was the looking-glass for that same green chest of drawers. (By the bye, it was Madox Brown who "invented" the green stain that now forms so considerable a part of the colouring material of the upholsterer). This looking-glass forms a highly dangerous guillotine, apt to topple forward on to the nose of anyone meddling with the drawers.

To this severe simplicity he did not entirely confine himself. The "Lohengrin" piano, which I reproduce, was elaborate and costly, and the bookcase belonging to Mr. P. P. Marshall—the Marshall of Morris, Marshall, Falkner & Co.—contains a great deal of work. Designed in 1862, it curiously foreshadows a style of decorated furniture that is now sufficiently popular, although then not at all affected by either artist or craftsman.

Of other decorative work there are a couple of book-covers and the Irish cross which marks the grave of Rossetti in Birchington Churchyard. Apart from its extrinsic interest, it is fine in design and eminently adapted to stand the stress of time and weather.

THE LATEST FROM VIENNA.

UNTIL about a year ago the interests of Vienna artists were exclusively represented by the association known as the *Kunstlergenossenschaft*, or Artists' Union. But the attempts of that body to supersede the art of painting by a business-like and stereotyped method of "manufacturing" pictures, and to degrade the sculptor to a better class of potter, was not calculated to satisfy modern ideas. The narrow-minded policy of the association restricted the sphere of art, hindered the free development of the imagination, and even the works of the most celebrated foreign painters scarcely found a worthy place in the annual exhibitions organized under its auspices. In a word, Vienna appeared to be doomed to everlasting conservatism. It may be that this opinion is formed somewhat hastily, for there is no reason to believe that the Artists' Union was animated by any *mala fides*, or that it intentionally repulsed the younger generation. Nevertheless, the artistic ideas prevailing on both sides are so divergent that a separation ultimately became inevitable. Indeed, it was only due to the cautious, not to say mercantile, spirit with which the chief authorities of the union were imbued, that a "secession" was postponed for so long. At the beginning of the year a reconciliation was effected in Munich, whilst in Vienna, almost simultaneously, a demonstrative separation took place. In order to secure a hearing the "secessionists" have organized an association and have founded a special organ to proclaim their views to the world at large. They style themselves the "Vereinigung bildender Künstler Oesterreichs," or the Association of Austrian Artists, their organ bears the title "Ver Sacrum" and their honorary president is Herr Rudolph Alt, the well-known water colour painter. Among the many members who have already been enrolled I may mention Gustav Klimt and Josef Engelhart, the Parisian Eugen Jettel, Carl Moll, Koloman Moser, Felician Myrbach, Alfred Roller and Arthur Strasser, the sculptor. The list of honorary members includes such names as the following:—the Germans Max Klinger, Liebermann, Franz Stuck and F. von Uhde; the Frenchmen Carrière, Grasset, Khnopff, Puvis de Chavanne and Vallgreen; while England is represented by Walter Crane, Briton Rivière, Burne-Jones, George Clausen, E. Lavery and E. A. Walton.

A short extract from the statutes of the association will suffice to make known its general aims. In paragraph I. of these statutes it is stated that "the Association of Austrian Artists is founded with the object of promoting purely artistic interests in general, and of elevating the Austrian taste for fine arts in particular. To attain this end it is intended to organize free exhibitions of the fine arts not

based upon mercantile principles as has hitherto been the case." The profits are to be devoted to the purchase of pictures exhibited under the auspices of the association, and which are subsequently to be placed at the disposal of a public gallery in Vienna. The committee empowered to decide on the acceptance of pictures for exhibition is to include all the ordinary members of the association, together with those honorary members who may be resident in Vienna during the time the committee is deliberating.

The first exhibition organized on the foregoing principles was held at the end of March. Next year the new association will be in the

In an introductory article from the pen of Dr. Max Burkhardt, the former director of the Vienna Burg Theatre, the significance of the strange title borne by the journal is explained. In this connection he says: "When in ancient Rome the gulf between rich and poor, or patricians and plebeians as they were then called, became too marked, the latter retired to the 'Mons Sacer.' They struck. The old historians termed this the 'secession.' Negotiations then took place between the patricians and plebeians, and for a short time tranquillity was restored. When, however, the 'advanced' group of Vienna artists ceded in a body from their more conservative *confrères*,



PFaffenSTUBE DER BURG KREUZENSTEIN—PARSONAGE AT THE COURT KREUZENSTEIN.

(By the courtesy of the Editor of "Kunst und Kunsthandwerk.")

position to welcome its guests in a building of its own, which will be erected according to the plans of Herr M. Olbrich, the architect of the association, on a site presented by the Municipality of Vienna.

Meanwhile "Ver Sacrum," the official organ of the recently founded association, attends to the propagation of the views of the "younger" artistic generation. Up to the present two numbers of this journal have been published. Their contents prove that there are excellent prospects of widespread activity in the future.

they were not instigated by any ultimate prospect of material gain. The word 'secession,' which, as is generally known, was first employed in Munich, was therefore considered unsuitable. They accordingly searched the records of antiquity, and found the following romantic custom: 'When a great danger threatened the country, the Romans vowed to dedicate to the service of the gods all living things born in the coming spring, as a propitiatory sacrifice—Ver Sacrum (the Consecrated Spring). When those born in the spring thus consecrated to the

gods grew to manhood, they left their homes, themselves a holy troop, to found by their own efforts a new community (with special aspiration) in a foreign land." This is the explanation given by Dr. Burkhardt, and the new association founded by the advanced generation of Vienna artists aspires to resemble such a holy troop, bringing to the Viennese a glorious, holy spring—the new art.

Violent, but for all that sincere, fanaticism is expressed in the leading article which appears in the January issue of "Ver Sacrum," and which is entitled "Why we publish a new journal." In it war is declared against the negligent methods which have prevailed heretofore. Present conditions are declared to be

two numbers. The Vienna taste for fine arts had to be roused. As belonging to this group, I must mention Kolo Moser's lithograph entitled "A Decorative Spot in Red and Green" ("Ein decorativer Fleck in Roth und Grün"). Its *sujet*, if it can be so called, and if I understand the artist rightly, consists of a girl's head drawn *en profile*. The face itself is quite white, *i.e.*, colourless; the luxuriant hair, executed in brown, falls down, and a leaf covering it at the ears is painted in semi-luminous green. The effect of this lithograph is, as may, perhaps, be gathered from the foregoing description, attained by the harmonious blending of the colours. I must confess that I do not belong to the admirers of this design nor to those who



INTERIOR COMPOSED BY LEFFLER, URBAN AND RATHANSKY, EXHIBITED AT THE OESTERREICHISCHE MUSEUM (VIENNA).

(By the courtesy of the Editor of "Kunst und Kunsthandwerk.")

rotten to the core, and are no longer to be tolerated. The commencement of a new era is at hand, and the new art is to arise from the ruins of an antiquated and out-of-date system. On the principles thus set forth the letterpress and illustrations of the first number are based.

This principle never loses its effect in Vienna, for the more energetically an individual artist or a new group battles against the existing order of things, or the more the public is offended, the more sure will be the success. It is extremely difficult in our artistic life to force the Viennese to pay attention to something new. Such considerations as these have caused the editors of "Ver Sacrum" to publish some excessively modern drawings in its first

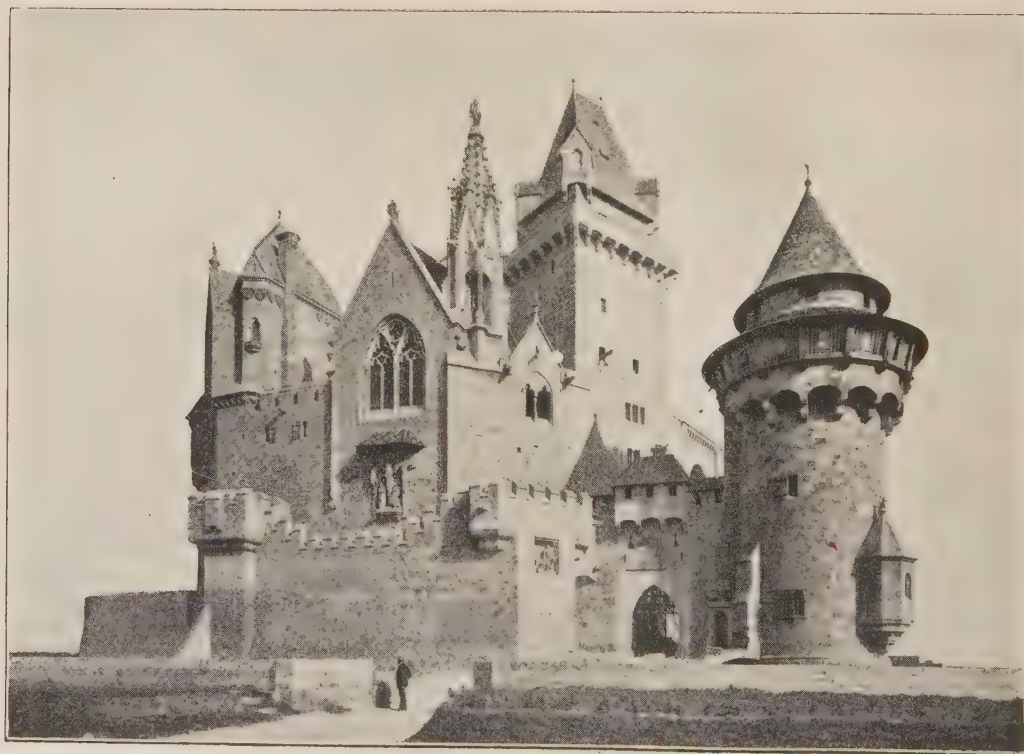
see in this class of extremely modern illustration evidences of a new art. The purpose desired has, however, been attained so far as a private person can judge. The new undertaking has been exhaustively reviewed in the press; it has secured a great many sincere friends and has made a number of enemies as well. The headpiece of the first issue represents a tree with a slender trunk and copious foliage, shooting out from a pot. The artist wished to lightly symbolize the hopes of the younger school. The red, luminous colour produces a marked effect on the linen-paper of the cover. A somewhat more detailed description is due to the sketch "Stefansplatz" (St. Stephen's Square), by Herr Rudolf Alt. A few words

may be said here concerning this old master of the Vienna water colour painters, who is, nevertheless, the youngest in his art. Strangely enough, this modest artist is comparatively little known here, although Vienna is his native town. Yet beautiful Vienna, with its old buildings, should be the first to recognise this artist and respect him. Almost his whole life has been devoted to praising with his pencil and brush the silent beauties of our city. Many of his water colour paintings depict the steeple



(By the courtesy of the Editor of "Kunst und Kunsthandwerk" and Messrs. Artaria, Wien.)

of St. Stephen's Cathedral, the characteristic landmark of Vienna, visible far and wide. Even in those sketches where the artist does not paint the steeple itself in all its slender gracefulness, the top of the "alten Steffel," as it is familiarly called by the Viennese, is to be seen in the background. An article written by the Vienna critic of fine arts, Ludwig Hevesi, in his well-known polished style, gives some interesting details relative to Alt's life and art. Furthermore, the first number contains an



COURT KREUZENSTEIN—
WEST VIEW.

(By the courtesy of the Editor of "Kunst und Kunsthandwerk".)

excellent female figure by Gustav Klimt, who contributes to the second issue a remarkable charcoal sketch in red and black, entitled "The Witch" (Die Here). In the same number there is also a decorative sketch by Fr. König. I lay, however, particular stress upon the great number of smaller drawings and vignettes published in "Ver Sacrum." The minor illustrations distributed throughout the letterpress, executed by Kolo Moser, Olbrich and Hoffmann, enhance the generally favourable impression created by this publication.

The Austrian Museum, whose duty it is to promote the decorative industries, has in its present director, Hofrath A. von Scala, an experienced pioneer of modern industrial art. It is primarily due to his influence that a further development of the furniture industry has of late been attempted in Vienna. It must, however, be confessed that as usual a fight has had to be made against that injurious spirit of conservatism which is rampant in Austria. When in the course of the present year the Oesterreichische Museum organized a special exhibition of English furniture and house fittings, murmurs were heard in many directions, and more especially amongst those engaged in art industries. It was deplorable to witness how little those whose interests were mostly at stake, the furniture makers and decorators, appeared conscious of the necessity of developing their art in conformity with present requirements. Fortunately the public intervened, and the news soon spread that furniture and house decoration of a new description were to be seen at the Austrian Museum, and the plain comfortable furniture with its tasteful outline gained general approbation. At length tradesmen themselves began to be converted to the opinion that it was not invariably necessary to furnish drawing rooms in the Rococo, and studies in the "Old German" style. In the course of next year the Austrian Museum will organize exhibitions of the products of French and German industrial art, and in this way attempt to promote increased interest in the development of industrial art, while aspiring to inculcate a more widespread conception of home comforts. There is every reason to hope and anticipate that, under the masterly supervision of Hofrath A. von Scala, this aim will be attained.

Especially praiseworthy has been the foundation of a journal devoted to industrial art. This review, which appears monthly, is called "Kunst und Kunsthandwerk."

In connection with the illustrations, which we publish through the courtesy of Hofrath A. von Scala, the editor, and Herr August Artavia, the publisher, I add a brief reference to the textual matter contained in the first double number.

One of the most important aims of "Art and Art Industry" will be to draw public attention to the art treasures which have accumulated in the course of centuries within the walls of many

of the old castles distributed all over Austria. The end in view will be attained by the publication of descriptive technical articles, and more especially by the aid of numerous illustrated supplements. In the Imperial chateaux, as also in numerous other collections as yet inaccessible, there are many products of industrial art, an account of which, both in word and picture, it will be the task of the new journal to publish. Thus, in the number now before me, there is an interesting article by Camillo Sitte, on the Castle of Kreuzenstein. The author commences his description of the castle, which belongs to the family of the Counts Wilczek, with the words of the Archduke Franz Ferdinand, who, after a thorough inspection, said: "If this castle with its art treasures were in Spain or England, we would have to travel there in order to see all that it can show; it is, therefore, the more gratifying that we have such a work in close proximity to Vienna."

The Castle of Kreuzenstein has been restored by its present owner, Count Hans Wilczek, but only in such a way that partly by the aid of old drawings, and partly guided by the ruined remains of the building which were still visible, its original structural formation has been preserved practically intact.

From our picture, which gives a view of the Castle of Kreuzenstein as seen from the west, an accurate estimate of the quiet architectural beauties of the building can be formed. The second illustration shows the courtyard of the castle with the belfry. Here, likewise, the simple architectural outline is conspicuous. Relative to the artistic treasures in the interior of the castle, the wood carvings representing the Crucifixion, by an unknown Tyrolean master, deserve particular reference. The technical perfection of these carvings is well worthy of notice, but the accompanying illustration proves that both the conception of the figures and the delineation of their features are also artistic in the highest degree.

Our third illustration in connection with the Castle of Kreuzenstein depicts the monks' room, which is artistically complete in every detail. The shape of the chairs and the candelabra, and the contour of the pillars, are worthy of note, and, moreover, to judge from the picture, the bookcase is very fine.

Among the remaining articles may be mentioned that from the pen of Professor Franz Dickhoff, of the Vienna University, entitled "The Future of the Museum of Industrial Art," as also an exhaustive monograph on the distinguished Austrian draughtsman, Felician von Myrbach, written by H. E. Berlepsch. I reserve the pleasure of referring to this artist at more length when occasion arises, and perhaps the exhibition of his works at an early date by the Association of Austrian Artists, of which society Myrbach is a member, may afford the desired opportunity. Meanwhile a glance at the sketch of Charing Cross Station will suffice to convince readers of Myrbach's talent.

To enter into details concerning the many other contributions in the double number would lead too far. It is, therefore, sufficient to say that everything contained therein is of a "ripe" and interesting character.

The illustrated calendar sheets, in producing which Heinrich Leffler, the artist, and Joseph

symbolic designs and popular sayings with reference to winter time; while on the right a poly-chromo depicts a scene from the Epiphany. The sheets for February are almost wholly devoted to patriotic themes, the reason for this being that on February 12, 1796, the Austrian national anthem was played for the first time.



CHARING CROSS
AT LONDON.

FELICIAN VON
MYRBACH.

(By the courtesy of the Editor of "Kunst und Kunsthandwerk.")

Urban, the architect, have acted in collaboration, merit special remark. Up till the present those for the months of January and February have been published. The sheets for January—two sheets being devoted to each month—show on the left the calendar itself, surrounded with

The technical work in connection with the calendar sheets is very well done.

A modern interior for the exhibition, organized by the Austrian Museum, was also arranged by the same artists, namely, Messrs. Leffler and Urban, but this time in conjunction

with the sculptor Hans Rathansky, and the firm of art decorators F. Schonthal and Sons. It represents a lady's room. The photograph which we reproduce shows one half of the interior. Even at the first glance the room makes a pleasant impression by the delicacy and grace of all the decorative and other objects which have served to make up its entire composition.

W. FRED.



THE LATEST FROM PARIS.

AT about the time when these lines will appear there will be opened at the Ecole des Beaux Arts an interesting collection of the entire work of the painters Joseph Vernet, Carle Vernet and Horace Vernet. It has been made by M. Armand Dayot, who will at the same time publish a volume dealing with their works. The profits resulting from the exhibition will be devoted to raising a monument to the fame of these three painters, whose history and whose art work have been too long neglected by us, notwithstanding the fact that they may be ranked among the greatest artists that our country has produced. Some pictures by the Vernets are, as everyone knows, to be found at the Louvre, others are hidden away in private collections, but the greater majority are in the Avignon Museum. Avignon was the birthplace and home of the Vernets; in fact, a veritable dynasty of artists of that name and family reigned there for two centuries.

Antoine Vernet, born at Avignon on the 31st July, 1689—died in 1753—may be considered the head of the artistic clan, although before him André Vernet had painted, the dates, however, of his birth and death being unknown.

Two panels by Antoine Vernet exist in the Avignon Museum, one representing a chaise-à-porteur, the other a carriage. He probably painted many frescoes for the numerous mansions of the nobles and prelates of Avignon, but no traces remain of these works. Marrying in 1711, he had in thirty years no fewer than twenty-two children. Joseph, the celebrated marine painter, was his second son. Three other sons were painters, but never reached the height and power of the great Vernets. Of these sons, Antoine Ignace Vernet painted marine subjects and signed them J. Vernet like the great Joseph Vernet; F. Gabriel Vernet (born in 1728) is represented by a picture of mediocre quality in the church of St. Agricol in Avignon; Antoine François Vernet (born in 1730), who painted both landscapes and sea subjects, settled in Paris in 1753, and assisted in the decoration of Versailles; the Avignon Museum possesses two of his pictures.

It is, however, with the work of Joseph, Carle and Horace that we are now concerned: they are the three Vernets that have left behind them a bright track in the history of art.

Joseph Vernet was born at Avignon, on

August 14th, 1714. Thanks to the documents which he left behind him, and which have been published by Léon Lagrange in a book entitled "Joseph Vernet et la peinture au 18^{me} siècle," we have plenty of details concerning his life. From his infancy he showed a precocious inclination for drawing, and his father soon availed himself of the son's help in his decorative works. Whilst engaged in assisting his father in the decoration of the *salle à manger* of a bishop of Avignon, some fruit painted by the boy brought him marked commendation from the bishop. In a fit of jealousy, the father, on the next day, left young Joseph at home. Betaking himself to a loft he improvised with the aid of some rag and a few laths a canvas, upon which he set to work to paint. Here he was found by the prelate, uneasy at his absence, and by the father, whose better feelings had by this time asserted themselves. Joseph was then sent to Aix to study under a painter named Jacques Viali; afterwards returning to Avignon he received instruction from Philippe Sauvan. At the age of twenty his father sent him to Italy. In the passage from Marseilles to Civita Vecchia, a violent storm arising, Joseph had himself tied to the mast rather than go below and lose the grand spectacle around him. This incident seems to have exercised an influence on his destiny, for on his arrival at Rome he decided that he would have no other master than the now forgotten marine painter, Bernardino Fergioni. But his real master was nature. The numerous studies and drawings which he made of the coasts of Tuscany and Naples soon brought admirers and friends. The Duke of Saint-Aignan, at that time the French ambassador, the Cardinals Pozzobonelli, Aquaviva and Gonzaga, as well as numerous Englishmen, constituted Joseph Vernet their favourite painter. During his excursions he had made the acquaintance of the commandant of the Pontifical squadron, an Irish *émigré* named Parker. In 1745 Joseph married Parker's daughter Virginia. His popularity rapidly increased, and his annual income mounted to £15,000; he became a member of the Academy of Saint Luke at Rome, and *agréé* of the Académie de Peinture of Paris. Every year his pictures appeared at the Salon. When the brother of Madame Pompadour, François Poisson, directeur général des bâtiments, came to Rome, he brought a command from Louis XV. that Vernet should paint for him the principal seaports of France. This commission obliged the artist to leave Italy, and in 1753 he settled in Marseilles. A short time before the opening of the Salon he came to Paris, bringing with him his *morceau de réception* for the Académie de Peinture. This masterly work, "Port de Mer au Soleil Couchant," is now in the Saint Cloud Gallery. During the ten following years he went from town to town, receiving everywhere as the king's painter the acclamations and homage of nobles and of the clergy. After painting two views of Marseilles he went to Toulon, which

he represented from three different aspects. After that came "Port d'Antibes" and "Port de Cette."

These ports of France are not only fine as paintings, but interesting as historical documents of the costumes, habits and physiognomies of the period.

These journeyings of Vernet were not very remunerative, for he took with him from town to town his rapidly increasing family. His son Carle was born at Bordeaux, on August 14th, 1758. Four years later, after painting La Rochelle and Rochefort, maritime war put an end to Vernet's voyages, and he hastened to abandon the commission, which had begun to weigh upon him. The following year he went to Dieppe. His painting of that port brought the series, which originally was intended to

of his finest work, although to our modern eyes we find the number of figures on his canvases to be excessive.

He died December 3rd, 1789, at the Galeries du Louvre, where he had lived for thirty years. If we miss breadth and loftiness in many of his works, yet they nearly always bear the stamp of individuality and rarely fail to interest and attract.

The Avignon Museum possesses no fewer than 268 of his paintings, many of which have been despatched to the Ecole des Beaux Arts.

Carle Vernet has been, as it were, cast into the shade by the stronger light of his father and his son Horace. Notwithstanding the low estimate of some critics, his talent is not to be ignored; there are pictures by him that may fitly hang beside those of Joseph. He had begun to



"EFFET DE
CLAIR DE LUNE."

JOSEPH VERNET.

amount to twenty, up to fifteen. Re-established in Paris, he again became the idol of the art world. His sunsets and sunrises, his waterfalls, his calms and tempests, which he was now incessantly producing, were eagerly purchased by his admirers in London, the Hague, Berlin and Varsovia. His fame and vogue were prodigious.

Some of his best work was done about this period. Among his most interesting paintings are the four pictures for the library of the Dauphin at Versailles. In the "Matin" he gives us a sunrise illumining a peaceful gulf, in which rides an English vessel; the "Soir" represents a sunset gilding the cupolas and buildings of a fine seaport; "Midi" is a vigorous transcription of a tempest and a deserted vessel. In 1769 he received a commission from the financier Joseph de la Borde for eight large pictures. In these we get some

draw at the early age of four, and was looked upon as a prodigy by his father. The painter Lépicié took him in hand when he was eleven. Two years later he was drawing from the "life." He became the favourite of the salons which his father visited, and frequently amused spectators by his ready powers of drawing. On one occasion he began a horse on a piece of paper without noticing that there would not be room for the legs. His audience were wondering how he would get out of the difficulty, when the boy, in no way disconcerted, represented water at the bottom of his sketch. His resource and wit rarely failed him in life.

After leading for some time the life of sportsman, man of the world, and painter, he won, at the age of twenty-four, the Grand Prix de Rome, his subject being the Prodigal Son. His father witnessed his departure from Rome without

regret, for Carle had, in the midst of his life of pleasure, been the victim of attacks of strange melancholy, which took the form of religious mania. In his religious exaltation, Carle, instead of being distracted by the voyage and the change of life, saw Rome but as the city of churches. The following year his father recalled him to Paris. After some months of indecision, he set himself seriously to work, choosing for a subject the triumph of Paul Emile. He did not define the limits of his composition before beginning his work, and the pleasure he took in representing horses in every attitude so led him on that to the original canvas he had to sew first a second and then a third canvas. When his father came, accompanied by Moreau le Jeune, to see the picture, he could

back with a child in his arms, and followed by his wife, who was carrying another, a ball struck his hand and arrested his flight. During the Terror he in vain threw himself at the feet of his colleague David, the friend of Robespierre, to save his sister, who had been arrested. She perished on the scaffold. The Directoire caused him to forget these cruel scenes, but it was not till the Consulate that he again began to paint. In 1798 he commenced a series of drawings, which were engraved and published under the title "*Tableaux Historiques des Campagnes d'Italie*." His "*Battle of Marengo*" was exhibited at the Salon in 1804, and demonstrated how closely Carle had studied armies and their evolutions. He was one of the first to avail himself of the oriental element in art, and



"BATHERS."

JOSEPH VERNET.

not contain his enthusiasm. "Tu es un peintre," he cried out as he fell on Carle's neck. Moreau confirmed the verdict and gave to the promising painter the hand of his daughter. In 1789 this canvas, "*Le Triomphe de Paul Emile*," was presented to the Academy. It is a pell-mell of horses and ancient heroes, a vain attempt at a classic piece. He tried his hand several times at the same kind of subject in various drawings, and in his "*Courses des Chars aux Funérailles de Patrocle*" and in his "*Mort d'Hippolyte*"; but on looking at these compositions one realizes that these horses, copied in the stables of the Duc de Chartres, give none of the illusion of the antique.

When the Revolution broke out, Carle at first welcomed it with joy, but, horrified by the dreadful carnage, he left Paris just as the mob was storming the Tuilleries. Fleeing on horse-

was thus the forerunner in this movement of Horace Vernet, Decamps and Delacroix. In his sketches of battles we find an astonishing keenness of perception for picturesque truth. His "*Matin d'Austerlitz*," his "*Bombardement de Madrid*," and his "*Bataille de Rivoli*" all possess this quality.

After having painted the Emperor at Austerlitz, he represented Napoleon engaged in hunting. This latter subject was repeated in different drawings, and show his life-long love for horses. With the fall of the Empire he attacked the restored Bourbons with all the force of his irony, and developed his strong sense of caricature. On the appearance of the first early efforts in lithography in 1816, Carle immediately perceived the resources of the new process. Then he began that numerous series of lithographs that now fill several volumes in

the Cabinet d'Estampes at Paris. They number 431. He is the precursor, therefore, of Grandville and Gavarni; a precursor and at times an equal. In 1827 his son Horace was nominated Director of the French Academy at Rome. Carle accompanied him there, contenting himself in his old age with his son's success. He returned to Paris in 1835 and died in November, 1836. A few hours before his death he passed upon himself and his work a judgment which we may accept as definite. He said: "It is singular how I resemble the Grand Dauphin: the son of a king, the father of a king, but never a king myself."

His son Horace Vernet was born in 1789, in

A NORTH-COUNTRY CONNOISSEUR.

THE philosophy of that bitter truth which preaches *tout passe, tout casse, tout lasse* would seem to apply to most things that surround our daily lives, with the single exception of household chattels. Friendships fade, seasons pass, our hair grows grey—when it is allowed—but chairs and tables, like the Laureate's brook, do they not go on for ever?

That Owen Merydith was right when he



"PRISE DE LA SMALAH
D'ABD-EL-KADER À TAQUIN."

HORACE VERNET.

the Louvre Galleries. He was the child that Carle was bearing when struck by the bullet in the hand. The same ball carried away the child's hat. He was baptized by fire, as his grandfather had been by the tempest. His grandfather became the painter of the tempest; he the painter of the army. At his first attempt to gain the Prix de Rome he failed, but avenged himself by painting his first military picture, "La Prise d'une Redoute." This was in 1809, when he was twenty years of age. Henceforth he might, without constraint, devote himself to the subjects for which he thus early showed an especial bent.

(To be continued.)

said "old things are best," few who visit a beautiful modern house can in this connection doubt. Steeped in the possibilities of up-to-date devices, we still go back reverently and admiringly to the beliefs of our simpler forebears, and there is not a home of any pretension to taste in town or country nowadays that does not owe its chiefest charms to the handiwork of some long-departed craftsman. A chair of Chippendale's, a Vernis Martin cabinet, a screen of Cordova leather, or a cameo-trimmed cup of Josiah Wedgwood's—we have not learned to improve upon these! With money, one is often told, comes taste amongst other gifts lying on the knees of the

gods, and when fate supplies us with the one, the other by all divine right should bear it company. But even if it does not, the qualification is, like most things, marketable in a sense. The skilled art decorator of these enlightened days not infrequently plays the once kindred parts of artist and artisan, and Mentor to our Telemachus. Leaving the generalities of this subject for details of some interest, however, the case of a Scotch firm may be quoted which has lately added its London branch to a business long famous in Edinburgh. The case of Thomas Hall is, in fact, that of a man who,

moving in times when taste, like truth, was at the bottom of the well, and not understood of the people, brought light even into the darkness of that early Victorian mahogany reign of terror, and established a feeling for domestic art in his native North Britain when domestic art was still in the sore straits of green rep and horse-hair sofas. Many are the castles and country mansions throughout Scotland that owe their present comely and comfortable interiors to Thomas Hall, of George Street, Edinburgh, and that this golden age does not find him unrepresented in "far Piccadilly" may be gathered from these two inviting interiors—separately the



A MODERN INTERIOR.

THOS. HALL.

abodes of well-placed bachelorhood, and executed *en bloc* by him.

At 23, Great Portland Street, where the sons of this enterprising northerner have now come to stay, many quite unique examples of all that is best in the various and varying furniture periods may be seen besides by the connoisseur, all of which are authenticated, many of which have "histories" worth hearing. There is a splendid specimen of the dower chest, dear to all Scotch tradition, and in this instance the treasure trove of an old border castle which is in itself a possession that any prince might be proud of. Made of pear-tree and inlaid with

tulip and amboyna woods, this ormolu-trimmed chest was diverted from its original intention by a one-time possessor and turned into a spinet. Whether dedicated to lavender-scented sheets or to sonnets its exterior effect is none the less equally beautiful. Finely drawn figures of the Muses adorn the centre and sides, while the cover is diapered and inlaid in a manner only possible to the best efforts of early Louis Seize master workmen. Louis Quinze and his curves will be found bravely represented by, amongst other relics, a splendidly modelled commode in similar inlay and with a grey marble top. It would be difficult to exaggerate the merits of its ormolu



A MODERN INTERIOR.

THOS. HALL.

work which would alone make it worthy of a place in the most ambitious collection. As decorators pure and simple, apart from their prestige as collectors of the antique, Thomas Hall and Sons stand in the front rank, and, (as books of their "specimen houses" show), blend cultured taste with beautiful material. Here, indeed, that heaven-born gift "the eye for colour" is given its true expression, and amongst a hundred different schemes may, for instance, be mentioned a boudoir decoration of green-striped brocade with white frieze and dado in scroll-patterned relief, dull old rose silk covering the highly-carved mahogany chair-frames. A light green drawing-room, panelled in silk of festooned pattern, has again the white frieze and dado, with glossy mahogany doors, and gold-framed pink-upholstered lounges, chaise longues and footstools of the fifteenth Louis. A delicious summer morning room would be arrived at with deep frieze of old-fashioned chintz paper over crimson centre; and a dining-room "ruddier than a cherry" has a deep dado of that simulated oak for which Thomas Hall, as the inventor, is justly celebrated. Altogether the dilettanti or the seriously-minded searcher after a household's wherewithal may be equally recommended an hour of artistic satisfaction and genuine enjoyment at the sign of 23, Great Portland Street.



EXHIBITION NOTES AND NEWS.

THE ROYAL SOCIETY OF BRITISH
ARTISTS.

THIS exhibition contains very few pictures worthy of any special place of honour. Mr. Sime, Mr. Manuel and Mr. Eckhardt send work that attracts attention by its boldness and vivid colouring, but in most cases each artist has either been too careless or incompetent to produce a satisfying effect. Mr. Sime in his "Portrait," No. 7, gives us perhaps the best thing which this trio has sent here. Mr. Arthur Buckland in his one contribution "The News Sheet," No. 11, shows us a pleasantly treated interior. In Mr. J. F. M. Sheard's "An Arab Blacksmith," No. 37, we are in doubt if the strong light on the faces is due to the sun, the moon, or to fire; we seem to find the light of all three agencies expressed. Mr. Montague Smyth is as good if not better than ever. Miss Amy Draper, Miss Minnie Brown and Miss Flora Reid stand out prominently among their women competitors. Mr. G. C. Haité is both expert and artistic as usual. Mr. Alfred S. Edward, Mr. Terrick Williams, Mr. James Greig, Mr. Adam E. Proctor, Mr. Hain Friswell and Mr. Alfred J. Collister may all be mentioned as contributors of excellent work. Mr. Giffard H. Lenfestey's "Homeward Bound," Mr. W. J. M. Mackenzie's "Homewards," Mr. A. G. Borthwick's "A Summer's Night," Mr. C. E. Ritchie's "Black and White," Mr. Robert Christie's "Portrait of my Mother," Mr. D. Muirhead's "Evening," Mr. Tom Robertson's "The Valley of the Tay" and Mr. H. W. Fry's "The Rivulet," all merit attention for admirable qualities. Of the new-comers Mr. Norman Graham, in his "Half-Tide on a Sussex Creek," shows ability of much promise,

EXHIBITION OF AUSTRALIAN ART IN LONDON.
—The amateurish efforts in painting so frequently seen in our colonial exhibitions have been singularly misleading as indications of the pitch of excellence to which art in our colonies—or, at all events, in Australia—had up to the present time attained. To most people it will come as a pleasurable surprise, we think, to inspect the many admirable works which the trustees of the National Art Gallery of New South Wales have been able to collect, and which are now on view at the Grafton Galleries. Few indeed are the examples that are without some good qualities; or that do not fully justify their inclusion in this exhibition. It would be interesting to know where many of the artists represented have studied, and to what influence is due the remarkable excellence shown by them. One of the gems of the exhibition is Mr. Wm. Lister-Lister's "A Passing Shower," No. 189, a delightful transcription of sea and sandy shore dappled with soft reflections. Mr. McComas sends two brilliant little water colours (Nos. 194 and 202), broadly treated and full of rich colour. The heads of Australian aboriginals, contributed by Mr. B. E. Minns, are all excellently modelled and handled with considerable vigour and freedom. Mr. Arthur Streeton, in his "Purple Moon's Transparent Light," No. 62, though choosing a time of day when, as somebody once said, "nature is badly lighted," gives us a fine record of a hot blazing scene refreshed by the blue Hawkesbury River. The cattle seem small, but as there is little in the picture that can serve for a comparison of dimensions, the artist may be right. If the colour of "By Tranquil Waters," by Mr. Sidney Long, is in parts slightly metallic in quality, the varying reflections in the water, the vibrating outlines of the bodies are rendered with striking power. In the "Spirit of the Plains," by the same artist, a charming piece of decorativeness is presented by the harmonious lines and tones of the large and pale blue wings of the tall birds that accompany the incarnate "Spirit" as she passes along. Fresh and breezy is the "Buster," No. 22, by Mr. Percy F. S. Spence. Not knowing the language, we can only guess that "buster" may stand for some unruly messenger of Æolus. Although the figures in Mr. Tudor St. G. Tucker's "Sunset" are slightly unreal, he has achieved an excellent effect of sunset light reflected in opalescent waters. The dark landscape and the colour of the nude figure in Mr. L. Bernard Hall's "Nymph Watching" are admirably represented, but the shadows on parts of the figure somewhat mar its grace. A vigorous work is "As in the Days of Old," by Mr. Frank P. Mahony. We are not of those who yearn for a story in a picture, but where an incident is portrayed we like to grasp its meaning. Mr. Mahony is probably representing a case of horse stealing; but a word of explanation to the ignorant stay-at-homes of the mother country would have given additional interest in this instance, as it would in several other cases where Australianisms are used and scenes peculiar to Australia are represented. Among other pictures to be noted are the "Sea Idyl," No. 14, by Mr. Sidney Long; "Dreaming and Dozing," No. 18, by Mr. H. G. Garlick; "A Break Away," No. 40, by Mr. Tom Roberts; "Early Morning," No. 49, by Mr. Walter Withers; Mr. E. P. Fox's "Portrait," No. 60; "On the Wallaby Track," No. 76, by Mr. F. McCubbin; Mr. W. C. Piguenit's "Flood in the Darling," No. 100; also No. 111, by Mr. David Davies; No. 118, by Mr. A. J. Hanson; No. 127, by Mr. J. S. Diston; Nos. 159 and 153, by Miss A. Norton; No. 287, by Miss Asquith Baker; No. 311, by Mr. Chas. Conder, and No. 362, by Mr. Walter Withers.

IN the water colour drawings now being exhibited at the Dowdeswell Galleries by Mr. W. L. Wyllie, we see the artist in his serener moods. We do not get the bustle and stress of the pool, but the more placid scenes of the Thames' Mouth, of Essex estuaries, of Cowes and Southampton Water. At the first sweeping glance these drawings taken as a whole seem slightly monotonous; but on individual inspection each drawing will be found to give evidence of rare powers of draughtsmanship and rare sense of colour. Not only are the waves and ripples of the water drawn with unerring expertness, but the modelling of the larger masses of long swell is also admirably conveyed. In these particulars Mr. Wyllie is unsurpassed, as he is, too, in the facility with which he renders the delicate lines of graceful yachts and the subtle curves of flowing sails.

not endeavour to endow her figures with a little more anatomy and life; in brief, with some semblance of actuality.

Y Y Y

IN yet another room of the Fine Art Society Mr. Allan Stewart's "Charge of the Gordon Highlanders at Dargai" is on view. It is a vigorous and spirited piece of work, appealing perhaps more to patriotic feelings than to the artistic sense; but though treated with some realistic power, the artist has suppressed with commendable restraint the insistence of the horrible details inseparable from the scene.

Y Y Y

BIDEFORD MUNICIPAL SCIENCE AND ART TECHNICAL SCHOOLS. — In connection with those schools there was an exhibition of the students' works



BIDEFORD, FROM
THE BANK OF THE TORRIDGE.

S. THOMAS.

THE Fine Art Society has been exhibiting an interesting collection of water colour drawings by Mr. Hugh L. Norris. Well selected subjects, admirably composed, are treated with refreshing freedom and looseness of quality. As an example of the work of Mr. Norris when aiming at a frankly decorative scheme, "The Cottage by the Wayside" may be cited. His "Roses," a delightful flower piece, is an admirable specimen of his command over a flowing brush.

Y Y Y

THE same society is showing a number of water colour drawings by Mrs. Allingham. There is no falling off in this artist's powers. The picturesque old cottage, the humble garden, the roadside hedge and mossy bank are painted with all her customary care and conscientiousness, and are seen with all her usual keenness of vision. Breadth of view and style, of course, we do not get; we must accept Mrs. Allingham's method now as a thing that in all probability will not change; but we see no reason why the artist should

during March. The headmaster, Mr. S. Thomas, is to be congratulated on the exhibits which were shown. Mr. Thomas himself contributed several pen-and-ink sketches for book illustrations, a subject not usually taught in art schools. One of his native town, Marazion, from St. Michael's Mount, was a strong drawing; others of Westward Ho! Clovelly, the Torridge, etc., were of equal ability and especially interesting to the people locally. On the evening of the 17th the prizes and certificates gained by successful students at the government and local exams were distributed by Mr. Keene, C.I.E. Mr. Keene in his remarks reminded the students that "art conforms the show of things to the desires of the mind, consoling us for defects of reality by shedding upon it 'the light that never was by sea or land.' Turning to the special forms of art around us, we saw that it particularly involved two elements of human progress. First, the power of selecting and expressing ideas of beauty. Second, the more general power of apprehend-

ing those ideas when set before us. If we could not all be artists, we might benefit by art, and in so doing excel the lower animals and undeveloped man."

Y Y Y

THE Misses Helen and Isabel Woollan have been holding a special exhibition relating to Cyprus. There are many pleasant water colour drawings of the island by Mr. Douglass Fox-Pitt, and, as the *pièce de résistance*, so to speak, an interesting and richly carved baldachino. This fine piece of sculptured

ceptionally fine embroideries and drawn-thread lace work, thick silks, and many specimens of the genuine old Cyprus pottery. In other rooms are to be seen much delightful old furniture, and a collection of valuable Dresden, Crown Derby and Worcester china.

Y Y Y

THAT Mr. Arthur Tomson loves nature is plainly indicated by the paintings which he is exhibiting at Mr. Van Wisselingh's gallery in Brook Street. Trim set gardens inspire him less than do broad sweeping downs, abrupt chalk pits and spreading marsh and pasture lands. Such subjects as these, placed in a golden setting of evening light, receive at his hands tender and truthful treatment and are suffused with a feeling of true poetry. To finish a brief notice with an objection, we could well dispense with the two nude figures of a woman and a faun which the artist has seen fit to place in his beautifully - painted "A Pastoral," No. 18.

Y Y Y

IN the sixteen large paintings now being exhibited by Mr. David Lee at the Modern Gallery, illustrative of the life of Christ, we get the results of ten years' serious and devotional labour. If the drawing is at times a little at fault, the composition, the colour and the arrangement of light and shade are in many instances admirable. There is no forced or theatrical note struck, although Mr. Lee does not shrink from displaying scenes charged with considerable dramatic intensity. In these pictures we get probably as close a representation of the actual costumes, attitudes and surroundings of the characters which the artist portrays as has ever yet been given by any other painter.

Y Y Y

FROM acceptances already received by the council of the Exhibition of International Art, the forthcoming show promises to be a magnificent one. The executive members of the council are—James McNeil Whistler, chairman; Fredk. Sandys, James Guthrie, Chas. W. Furse, G. Sauter, John Lavery, E. A. Walton, Joseph Farquharson, A. Ludovici, Joseph Pennell, J. Crawhall and Francis Howard, honorary secretary. The exhibitions will be held at Prince's Skating Club, Knightsbridge—which will be completely re-decorated and re-arranged for the purpose—and will be opened early in May. The necessity of such an institution has been felt for a number of years. A feature of the exhibitions will be the non-recognition of nationality in art, and the hanging and placing of works irrespective of such consideration. The exhibitions, filling as they will an unoccupied place in the cosmopolitan ground of International Art, will not be in opposition to existing institutions.

Y Y Y

AN exhibition of the paintings and water colour drawings of Mr. H. Clarence Whaite, P.R.C.A., R.W.S., will be held in the City of Manchester Art Gallery, in June and July next, under the auspices of the Art Gallery Committee, and it is desired that anyone possessing works by Mr. Whaite, and willing to lend them for the exhibition, will communicate at once with the Curator, City Art Gallery, Manchester.



NORTH STREET,
CLOVELLY.

S. THOMAS.

woodwork has been brought from Aschelia and is supposed to have been executed at the commencement of the sixteenth century. In style it is a development of Byzantine, though there are traces of Gothic influence to be observed. It has recently passed out of the hands of Mr. Rider Haggard, who expressly stipulated that the purchaser should have it erected exactly as it stood originally. This delicate task—for the baldachino is in many pieces—is to be executed under the supervision of the Misses Woollan. Among other examples of Cypriot industries are some ex-



The JUNE Number of THE ARTIST, 1898.

RANDOLPH CALDECOTT.

It may be of some interest while reproducing for the first time some of Randolph Caldecott's hitherto unpublished sketches, to give a brief outline of his career, chiefly showing the origin of his wonderful insight into nature, and telling of the early training grounds of his youth. Although a dozen years have gone by since he passed from our midst yet the interest in his fascinating work is surely still alive, work so full of refined humour and such charming grace that no one can take up his sketches or his more finished pictures without a feeling of the most intense delight. Who could not but take the keenest interest in the man who saved us from the abominations in "toy-books" of thirty years ago, and who, though followed by a plentiful crop of imitators with but moderate success, created an era of art so true and of such delicate beauty? And further, who could not be drawn towards a man in whose work we can trace the pure, simple, and manly character of the author? Full of fun and the love of nature, he was also a courteous gentleman, and a lover of children, with whom he would spend hours together. More than this, no social flattery or fashionable success could spoil him or make him forget his friends, all of whom were ever attached to him for his refined feelings and gentle manners.

He was born at Chester in March of 1846, and received his early training at King Henry VIII's School in that town. Though he was eventually head of his school, and was looked on as a most promising boy, his inclination was not so much towards his Latin grammar and the class-room as towards his sketch-book and the open country. His artistic tendencies which he showed thus early were discouraged by his father—an accountant in Chester, and one of the founders of the Institute of Accountants of England—who placed him at the age of fifteen in a bank at Whitchurch in Shropshire. His duties here, however, turned out to be of a light nature, and with plenty of spare time to himself he indulged with but slight restraint in his favourite pursuits. During the time he spent at Whitchurch, he lodged at a farmstead about two miles from the town, which gave him additional opportunities of following the hounds or wandering through the cattle fairs.

It was here, and during the time spent in these rural pursuits, that he gained his first insight into nature, and obtained that practical education which

formed the foundation of his subsequent career. The influence of Whitchurch may be traced even so late as 1883, when in sketches for the Christmas number of the "Graphic" we recognise Malpas Church, situated some few miles out of Whitchurch; the same also appears in "The Babes in the Wood," "Baby Bunting," and "The Fox Jumped over the Parson's Gate." In "The Great Panjandrum" appears, too, a representation of the main street in Whitchurch.

He was soon, however, to be transferred from this delightful life to the sterner duties of a bank in Manchester. So far from being discouraged at the change he applied himself to making use of all opportunities that presented themselves, and with the aid of his artistic circle of friends his advancement was rapid. When occasion offered he would wander into the country or into the out-of-the-way parts of the city to collect material for his ready pen, and at night he would zealously attend the Art Schools. Between the years 1868 and 1872 his drawings were published in several serio-comic papers, among them being the "Will o' the Wisp" and "The Sphinx," and he exhibited at the Manchester Royal Institute. Towards the end of this period he became a regular contributor to "London Society," for which magazine he did some excellent work. Some of his efforts, however, to represent life in Hyde Park were too true to fact and too much from his own point of view to be appropriate to a fashionable magazine, and were reluctantly declined by the editor.

His life as a banking clerk came to an end in 1872, when he left many good friends behind him and journeyed to London to enter into his artistic career in earnest. He continued to draw for magazines, and to exhibit in Manchester for a short time, but by the kind assistance and advice of his friend Mr. Armstrong, the Art Director of the South Kensington Museum, and others, he was soon in advance of the second rate comic papers, and the end of the year 1872 found him contributing to "Punch," and illustrating his first book entitled "The Harz Mountains," by Mr. Henry Blackburn, with whom he travelled on the Continent for the purpose. Among his numerous artistic friends we may mention the famous sculptor M. Jules Dalou, in whose studio and under whose guidance he studied and produced work, chiefly bas-reliefs, of exquisite composition. His greatest success in this direction was perhaps his "Horse Fair in Brittany," exhibited in the Royal Academy in 1876, about which the "Saturday Review" of June 10th of that year says: "Of low reliefs—taking the Elgin frieze as

the standard—one of the purest examples we have seen for many a day is Mr. Caldecott's bas-relief, 'A Horse Fair in Brittany.' Here a simple and almost rude incident in nature has been brought within the laws and symmetry of art."

In 1874, while art editor to the "Pictorial World," he had his opportunity of bringing himself prominently forward and making his mark as an illustrator of books, and of which opportunity he made the most. His clever sketches in the "London Society" magazine had not been without result. He was asked to illustrate Washington Irving's "Old Christmas," and afterwards "Bracebridge Hall" with what success we all of us know. It was while spending one of those enjoyable summers at Farnham Royal, near Slough, at the cottage of Mr. Henry Blackburn, that in his temporary studio next the stables—which he called his loose-box—where the woods and fields stretched themselves out before him, that he made many of the drawings for "Old Christmas." His favourite and generally unconscious model was the old groom-gardener who was also parish clerk. It is seldom that the sympathy between author and artist has shown itself in such unmistakable form. In Washington Irving's works he had a field for exercising the peculiar and most characteristic features of his art. From this time he held a secure position as a popular illustrator of books, but he continued to contribute to the "Graphic" and other illustrated papers at intervals, travelling in Brittany, the South of France, and North Italy to obtain material, and exhibited pictures at the Institute of Painters in Water Colours (of which he was a member), the Grosvenor Gallery, and the Royal Academy. We reproduce a study for his first Academy picture exhibited in 1876. The subject is quaint, and illustrates a 16th century ballad, "There were three Ravens sat on a Tree." The origin of his choice of subject is amusing, and interesting as showing the humorous spirit with which he entered into his work. While staying in Woburn, at the house of some old friends with whom he spent much of his time, he was one day deploring the want of a subject for his Academy picture. "Paint three Ravens sitting on a tree this year," said one of his friends, "two the next, and one for the year after!" "An excellent suggestion," said Caldecott, and he sat down and produced this study. The picture, unluckily, was hung rather high and suggestively close to Mr. Hubert Herkomer's "At Death's Door."

Though successful in a number of his subsequent works as an illustrator, notably in Mr. Blackburn's "Breton Folk," it was feared he was straying from the path that was evidently his to take. But he returned once more to his right groove when in 1878 he produced the first of his series of children's picture books. He was famous at once. Perhaps none of all the pictures of the year gave greater pleasure than his "John Gilpin" and "The House that Jack Built." Here was

mirth and true art combined, and his quaint old gentleman and modest maiden with her sandalled shoes and high-waisted frock, had as warm a welcome in the drawing-room as in the nursery. Equally successful were the next two of the series, "The Mad Dog" and "The Babes in the Wood." He continued to produce two annually until the Christmas preceding his death, when as the last of his series he produced "Madam Blaize" and "The Great Panjandrum."

Of the dates of his pictures which we reproduce we have no accurate knowledge. As a selection they represent in some degree the varied nature of his work. If we want humour we have it in the little sketch of the cock escorting his two consorts out of imminent danger at a hurried but dignified walk, with an air of supreme contempt in the presence of the ducks, yet scarcely refraining from giving way to precipitate flight.¹ In the procession at the British Museum he depicts with an extraordinary sense of humour the ceremony of removing some insignificantly small but valuable relic from one room to another. We have a pathetic picture in the delicate sketch of the poor woman with her wan face shielding her ill-clad son in the folds of her skirt²; such are few and far between amongst Caldecott's sketches. The reproduction of "The Maiden all Forlorn"—originally a study for one of his "Picture Books"—and the "Shepherd with his Flock" are good instances of his treatment of rural scenes. In the one we have the bright summer scenery of English country life of which he was so fond, with vigour well suggested in the attitude of the cow, while in the other we have lazy life, with a warmth of atmosphere denoted by the soft and delicate colouring, a sketch probably taken in the South of France or North of Italy. The allegorical picture in which Youth appears crowned with the emblems of joy and toying with a skull as representing philosophy and the seriousness of life, altogether heedless of Time with his shifting hour-glass, is worthy of reproduction if only for the colouring and the beautiful drawing of the prominent figure.³

At the beginning of the year 1886, Caldecott was in Florida making studies for the "Graphic." He had for many years, with unabated good spirits and wonderful patience, suffered from ill health, and this journey, undertaken against the advice of his friends, proved to be his last, and he died in February at St. Augustine. In the quality of his particular art he had raised a monument for himself of which most men would be proud. His characteristics blended in a delightful manner. To quote from "Punch," February, 1886:

"Sure never pencil steeped in mirth
So closely kept to grace and beauty."

His natural taste for all things beautiful and his sense of humour, combined to produce a *charm* in which he has but few rivals and no superiors.

¹ & ² July number.—*Ed.*

³ August number.—*Ed.*



“THERE WERE THREE RAVENS.”

RANDOLPH CALDECOTT.

(From the original Drawing in the British Museum.)



A SKETCH.

RANDOLPH CALDECOTT.

(From the original Drawing in the British Museum.)



"SPRING."

RANDOLPH CALDECOTT.

(From the original Drawing in the British Museum.)



CEREMONY OF REMOVING A PIECE OF
SCULPTURE IN THE BRITISH MUSEUM.

MAX KLINGER, VISIONARY, PAINTER AND SCULPTOR.

A LAW of chances—a law which defeats us in its processes and startles us in its results—out of the general crucible of all the gifts brings forth at rare intervals a being doubly endowed with the talents that fall to men. History can show such instances among its men of action and its philosophers, instances in the province of science and in the province of art. In this field more than one name stands out as that of a man who was painter and sculptor (as Michel

Angelo), or painter, poet and mystic, or something of each in varying combinations. Such was William Blake, such Dante Gabriel Rossetti, and such is Max Klinger, of whose works we treat.

Personal gossip in these days does not wait for a man's death before it turns him inside out, and that Max Klinger has not escaped this demon search-light many writings show. We will not fall in with a fashion we deplore.

Painter, sculptor, etcher and writer, he was born in Leipsic, and was sent to Berlin at the age of sixteen under the care of Herr Gussow, under whom he studied. He began to exhibit very soon, and his work at once startled the critics into attention and won upon the notice



"EVE AND THE FUTURE"—
"THE EXPULSION."

MAX KLINGER.

of all. Any youthful inexperience in technique notwithstanding, as a great idealist his place was secure. Since that time Herr Klinger has worked in almost every continental capital, and is now but barely turned forty years of age.

Max Klinger's work has lately been brought to our doors by Messrs. Obach, of Cockspur Street, in a marvellously interesting collection of etchings.

The first wide fact that must have struck every visitor to this collection was that, ideal or imaginative as the story may be, and commonly is, it is set in a background often very beautiful of absolutely realistic scenery. The pictures which, by Messrs. Obach's kindness, we are

picture. In it the Spirit of Evil, holding a mirror before the eyes of Eve, tempts her through her loveliness. The plates in this series are six in all.

1. Adam and Eve are in the garden, in an open place among the trees. Eve in the front of the picture looks out of eyes of absolute innocence. Away behind, Adam has thrown himself carelessly upon the ground. The whole atmosphere of this picture is redolent of sunshine and warmth.

2. A steep and frowning cañon, and at the end a huge and evil beast. This may mean that the way out of temptation is not easy, and that escape is only possible by battle.



"BRAHMS' PHANTASIE"—
"CARRYING OFF PROMETHEUS."

MAX KLINGER.

(By kind permission of Messrs. Amsler and Ruthardt, Berlin).

able to give this month will bear out what we say.

But Klinger's work has not always any echo in experience. Like Wagner's demon music, it is sometimes only what the vision of its creator sees it. And we who are not seers may be content to accept the reading and wonder at the skill. Of such a nature is the great series of etchings Klinger calls his "Brahmsphantasie." Here he illustrates Brahms' cantata "Schicksalslied" and several of his songs. Klinger puts his own interpretation on the music, and so at least we get that which the music means to him. This extraordinary series treats of human nature rebellious against Fate, and Prometheus' story is the symbol of the theme.

"Eve and the Future" is the subject of another series. From this we reproduce one

3. The serpent and the mirror.

4. An enormous ichthyosaurus, or some such beast, bearing a man through a sea of blood. The man has talons and carries a harpoon. It may be symbolic of a lost soul's evil impulse to wreck others of his race.

5. Adam bears Eve away from Paradise. Three distinct plates of this testify to Klinger's discontent with his own work. The marvellous beauty of the landscape in this picture passes description.

6. Death rampantly triumphant, but sympathy and promise of succour suggested by a waving mystic hand.

Max Klinger evinces too a sense of humour—German humour, but we need not mind that when it results in such exquisite pictures. For some of these he draws upon Ovid, whom he



"EVE AND THE FUTURE"
"THE SERPENT."

MAX KLINGER.

twists to his own ends. Apollo and Daphne fall into this series, only Daphne, over-coquettish, irritates the god, who closes the interview by jumping on to the bull (a fine Brahminy specimen) and riding off, face to the tail (because that is face to Daphne).

It is necessary to remember that in this recent exhibition we have only seen Klinger as a draughtsman and engraver, but he is also a painter. Ten years ago he exhibited in Munich "The Judgment of Paris." It was not popular, for it was unconventional, and there was no owl nor any peacock, and at that time, in Munich, people liked their mythology with its proper "trimmings," so to say.

But now in the Dresden Gallery hangs his great "Pietà," in which he has himself said

hand as the absolute slave of his imagination. For two things are essential to work convincing as his—imagination and the power to express it. Many men have the former, many more have the power to express something (and often a very good something), but few can express adequately the ideal as they conceive it. Now when you look at Klinger's work you feel that—a few clean cut lines, a few beautiful curves, and he has absolutely and exactly recorded his thought's fancy. This is not only a test of genius, but it is a great relief to those who have to listen or to see. It is irritating to find a painter fumbling about round some idea which he cannot express, nor you learn. To be at peace with yourself you must learn *something* definite, even if it be



"RESCUE OF OVID'S VICTIMS"—
SECOND INTERMEZZO.

MAX KLINGER.

he modelled the head of St. John on that of Beethoven.

Finally, Max Klinger is a sculptor, but in sculpture as his latest field he is comparatively little represented.

In a late publication by Hanfstaengl there was a figure of his "Salome," from the Municipal Museum in Leipsic. To judge from the reproduction, this bust is exceedingly fine. Klinger has done other things in marble and bronze since then.

To sum up, and speaking of the exhibition as it impressed ourselves, who can pretend to no personal acquaintance whatever with Herr Klinger or his methods:

Max Klinger is a consummate master of line; not only does he draw or etch with obvious freedom and certainty, but he can compel his

wrong. And Max Klinger, for all his imagination, is sufficiently explicit. A gorge and a tiger—well, you must go through for you can't go round.

And then Max Klinger is a naturalist. He may take his figures from Ovid or the Apocalypse, but he puts them in the scenery and under the sun he knows. This is artistically correct. He is not drawing history, but ideals, independent of place and time. So he makes the most lovely glades and streams, and "practicable" banks of flowers, and peoples these with beings who are either triumphantly imaginary or candidly real.

Let us here echo a hope that has been elsewhere expressed that Messrs. Obach will follow up this exhibition before long with one of Max Klinger's paintings and sculptures, for



"RESCUE OF OVID'S VICTIMS"—
"SATIRE."
(Ovid calling out Klinger to a Duel.)

MAX KLINGER.



"BRAHMS' PHANTASIE"—
"EVOCATION."

MAX KLINGER.

(By kind permission of Messrs. Amsler and Ruthardt, Berlin.)

having shown us one side of him they have made us restless for the other two.

Klinger's work is essentially Teutonic in its inspiration. It is animated by that scientific penetration and that intellectual imagination which he shares with the great singers and

crystallizes the old heroics and old heros as truths for all and any time. Truth is one; and the lesson of confidence is not different, be it illustrated by daffodils from an English meadow or by the Syrian iris, or any other "lily of the field." Athene is wisdom to

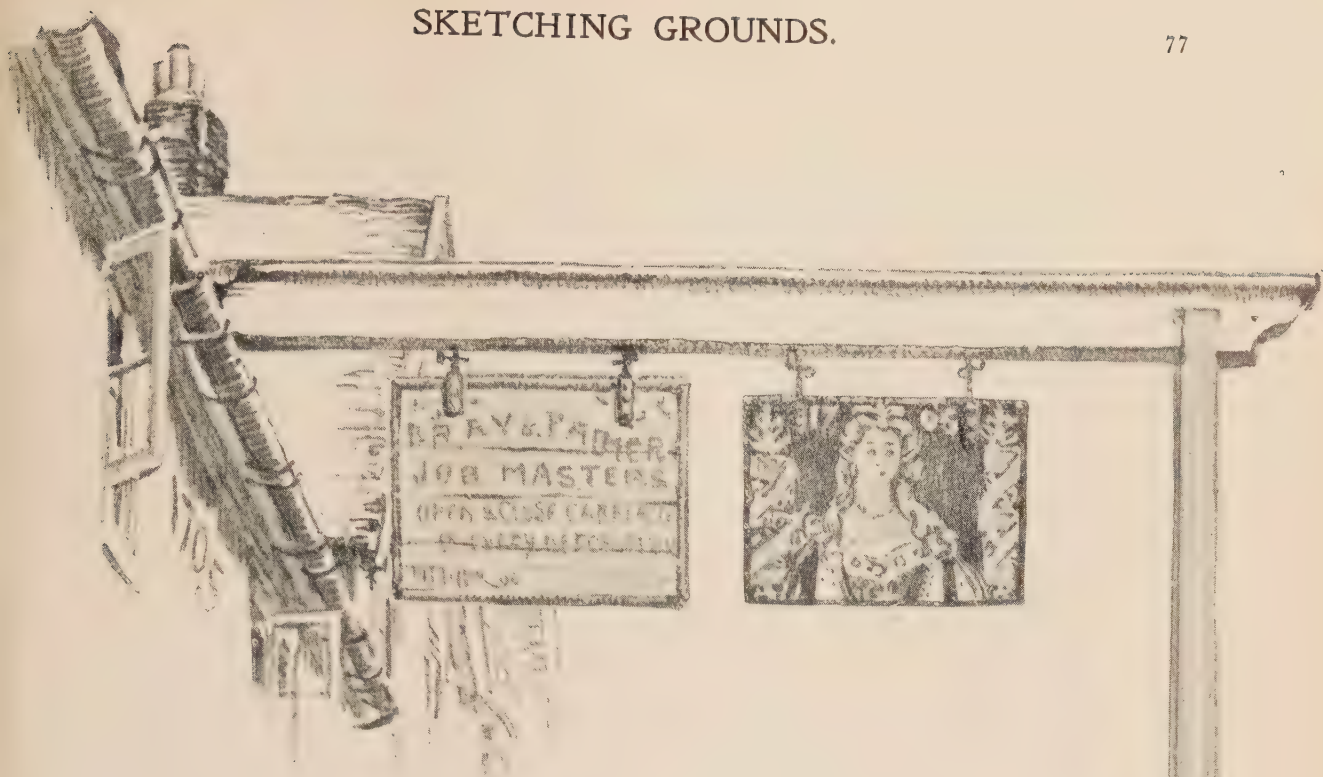


"DEATH—BY THE
ROADSIDE"

MAX KLINGER.

great musicians of his land. But he is essentially modern, by which we mean that he looks back down the mythological perspective, so to put it, from the point of view of an age of electric lights and bacteriology. In this way he

Max Klinger, whether in her groves or in the wood at his own back door. This is why Max Klinger does not tire us, and why we feel him less academic than living and vital and strong in appeal.



KNOWN AND UNKNOWN SKETCHING GROUNDS

IV.—PINNER, IN MIDDLESEX.

It is a quaint village still, known by sight to many, known intimately by few. London stretches its slow length along towards the north-west, but has failed to grasp it yet, and for the present it is still a village—and paintable. First Regent's Park, with its four hundred and seventy odd acres, which was formed in 1812 by Stucco Nash, whose name and deeds have been well preserved in the epigram:

Augustus at Rome was for building renowned,
And of marble he left what of brick he had
found;

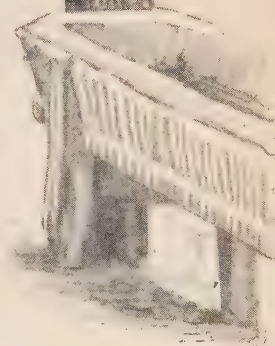
But is not our Nash a very great master,
Who found us all brick and who left us all
plaster?

and then St. John's Wood offer feeble resistance to the far-reaching monster of bricks and mortar. The failure to mount the heights of Hampstead has encouraged a colony to settle in the valley beneath, amid houses that fain would climb did they not fear to fall, and no real curb is placed upon the oncoming mammoth until the comparatively dull suburb of Sudbury is passed and we are faced by the clayey mount of Harrow, crowned by the ancient town, the buildings of old John Lyon's foundation, and that piercing spire which

Byron is known to have lounged beneath. It is a noble prospect that stretches before you. Away to the south are the Surrey hills, to the west the Chilterns, and smiling at your feet until it uprises to the neighbourhood of the old Priory of Bentley—secularised by Henry VIII., and known during the last year and a half of her life as the residence of Queen Adelaide—is the Weald of Middlesex. A little to the north-east of this undulating pasturage is Pinner, the last considerable hamlet on the outer fringe of the bed of clay which is slowly and imperceptibly dropping more and more towards the channel of the Thames.

There is nothing in Pinner except an occasional patch of brick clay to attract the manufacturer, hardly anything for the half-holiday larrikin to do if he gets so far from his base, and so this typical Middlesex village has remained a village longer than many more less fortunate hamlets south of the Thames. The cuckoo and the nightingale may be heard in the trees, the wild hyacinth and snake's-head (*fritillaria meleagris*) grow unheeded by all except the noisy school children, the roads are impassable for mud for five months out of the twelve, and the gas lamp has but recently and shyly begun to betoken the consequential inabilities of rural and district councils.

And the secret of this well-maintained rurality is two-fold—the rush of the one great line of railway towards the west, and



A SKETCHING GROUND.

of the other towards the north. Between the hurry of the one to Swindon and of the other to Bletchley the village of Pinner lay neglected until the Metropolitan Railway Company thought fit to spy out the promised land. Even yet these rattling self-sufficient cockney conveyances can hardly be taken seriously, for the line has long remained little better than an extended tramway, pushing its inquisitorial length with a strange seeming half-shy impertinence into the fresh air of the green meadows, ashamed of the grime and dirt of an underground existence, blinking stupidly at the unaccustomed sun.

In these days, however, we get little or no cornfields until we reach Rickmansworth, some six or seven miles away, and almost the only harvest is from the hay crop. The number of houses in the chapelry of Pinner was returned as one hundred and fifty in 1811, and this had increased to three hundred and ninety-six in 1871, and is now about one hundred more. Compared with Harrow this is merely stagnation, and the rurality has, as a consequence, been well maintained. The date on the old "Queen's Head" of 1705 gives an approximate time for the building of the



PINNER VILLAGE.

HARRISON MILLER.

It seems incredible that all the land around Harrow-on-the-Hill, and including Pinner, should at any time have been suitable for raising wheat harvests, but Norden, writing in the reign of Elizabeth, says, "for Harrow standeth invironed with a great contrie of most pure grounds, from which hill, towardes the time of harveste, a man maye beholde the feylde rounde about, so sweetly to address themselves to sicke and syth, with such comfortable haboundance of all kinde of grayne, that it maketh the inhabitants to clappe theyre handes for joye to see theyr valleys so to laugh and singe." Yet the cuntrye swayne holdeth

The deep and dirdiest lothsome soyle
Yeldes golden grayne to carefull toyle.

majority of the houses which lend a picturesque quality to the main street.

The river Pin, one of the feeders of the river Colne, adds a little variety to an occasional meadow, but it seldom, even in the most rainy seasons, rises above the dignity of a rivulet. Near the bridge at the bottom of the village is the nucleus of Miss Maria Charlotte Howard's Charity. Miss Howard left £45,000 and land to provide an annual income and twenty-one houses for widows of naval or military officers, but there is little left from the troubles of "Chancery," and still less that will interest the artist.

Pinner commenced life as a chapelry of Harrow, and was not made a separate parish until the middle of the present century. It



HEADSTONE FARM.

HARRISON MILLER.

A SKETCHING GROUND.

was, however, granted a weekly market by Edward III. to John, Archbishop of Canterbury, and his successors in 1336, together with two fairs, one at the Nativity of St. John the

The church which crowns the ascent of the main street is dedicated to St. John the Baptist, and is chiefly noticeable for its tower with a pyramidal tiled roof, surmounted by a tall



THE FORGE.

HARRISON MILLER.

Baptist for three days ; the other for two days, at the decollation of St. John the Baptist. Of these but one survives, and is a noisy pleasure fair, which is held annually on Whit Monday.

wooden cross, and at the north-west corner a bold turret rises high above the battlements. The building is constructed mainly of flint and stone, the flint, it is supposed, coming from the



RUISLIP POND.

HARRISON MILLER.

pits in the grounds of Mr. Trotter's house in Waxwell Lane, Love Lane being made at that time as a short cut to the church. Its erection was completed in 1321, but it has been considerably enlarged and altered at different times, finally being "handsomely" restored in 1879 out of all recognition. The dormer windows in the roof and the lancet-shaped windows of the transepts and south aisle are almost all that remain to remind us of the earlier buildings. The bells in the tower bear the date of 1772. In the south transept are the remains of a piscina of the Perpendicular period, but on the whole Pinner Church comes better in a picture than when immediately under the eye in all its careful modern correctness. No view of it, perhaps, is better than that which can be obtained from the meadows beside Love Lane. The red-tiled roofs of the houses reach up to it and offer a middle distance of rare colour and broken line, and the church itself gains dignity and consequence. It is recorded that at the foot of the tower the barbarous custom of throwing at cocks as a Shrovetide festivity was maintained with much ardour until about 1680.

From Pinner Hill, formerly the residence of Sir Christopher Clitherow and Sir Bartholomew Shower, fine views of the grassy vale which stretches across the west of the county can be obtained; and of Stanmore, magna and parva, from Pinner Park, which, although once of some importance—Nicholas, Abbot of Westminster, being appointed its keeper in 1383—has long been sub-divided for agricultural purposes, leaving, however, a very pleasant pleasance surrounding the principal house.

There is little of interest for the artist in any of these modernised estates, and if he is wise he will find his way across the meadows into Headstone Lane, and ask for "Headstone" or "The Manor" Farm. It is an old homestead, entirely surrounded with a moat, and at times romantic and picturesque. The only steep ascent which Middlesex can boast, except the northern heights of Hampstead and Highgate, dominates the background, and the whole is a "find" in a quite unexpected quarter. The house is of some antiquity, and still looks it. The name was formerly written "Heggeton" or "Hegeston," and the house was an occasional residence of the Archbishops of Canterbury many years ago. In 1398 it "comprised a well-built house and two hundred and one acres of land, valued at sixpence an acre, besides meadow." The picturesque tradition that Thomas à Becket slept in the building that then occupied the site of the present farmhouse of Headstone on the night before his assassination has, unfortunately, little to support it, although this is in all probability the manor house of Harrow, which was, as we have said, one of the residences of the Archbishops of Canterbury, and Becket, returning from his unsuccessful visit to Prince Henry at Woodstock, passed some days on his return "at his manor of Harrow." This was but a short time previous to the assassination, but

that it was "the night before" is as difficult of proof as the reputed existence of a secret passage from Headstone Farm to the Priory of Bentley.

Headstone will offer a note of interest to most artists, but the charm of the district lies in its placid meadows, which stretch on this side of that conspicuous church of which Charles II., when disputing with some divines, said that "I know not where the *visible church* is to be found, except, indeed, at Harrow."

Orchards are plentiful on the way to Harefield, a village not only rich in historical associations, but commanding a good view of the long broad meadows on either side of the river Colne:—

Meadows trim and daisies pied,
Shallow brooks and rivers wild,

came as a thought to Milton, doubtless, when resident at Horton. To Harefield came Queen Elizabeth, upwards of seventy years of age, on a three days' visit to the old manor house of Sir Thomas Egerton, and the Lord Keeper fortunately survived, a prouder and poorer man. The mansion has gone, but the groves are as beautiful as ever, and the views over the Colne and the Grand Junction Canal—which unites the Thames at Brentford with Staffordshire and the north—as grand as formerly. Much indeed of great interest on account of Shakespeare's visit here and Milton's association with Harefield Place and locality might be written, but our chiefest duty is done if we direct the attention of artists to much pleasant and changing scenery which lies almost at their door. Pinner is less rich than this upland village in associations, but it has many quiet charms. Anyone who has watched the changing of the seasons will recognise that it is least paintable in the summer. Then the stretches of green pasture and the wealth of luxurious foliage are the despair of painters. In the early spring and in the winter the tracery of tree-forms gives variety and rest, a cunningly devised foil to the fading glory of the half-lighted horizon of April. But the gathering and arranging of material is but the prelude to the play of imagination, and every painter will see this village in his own way.

Here are the weather-stained houses with irregular red-brown roofs, mounting slowly the broad way towards the hill top, the eighteenth century inn, the withered tree and the butcher's shop sheltering beneath the flint tower of the decent church which crowns the hill, and a mile away is a group of pines. The elm which Constable drew so frequently and so convincingly is the tree of trees amongst these pastures. But in the summer, as the sun rolls blazing through the sky in the calmness and repose of the noontide hour and heightens the emerald of woods and fields, who shall paint what he sees? Yet as, passing westward, the sun throws a broad sheet of splendour across the weald, what painter can resist a short-lived struggle with the phenomena of a day in its



A GARGOYLE, RUISLIP CHURCH.

HARRISON MILLER.

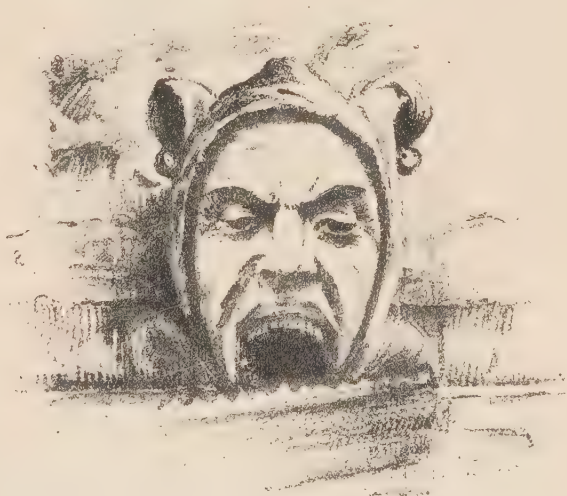
dying glory?—and of all places for sunsets Pinner is the most enticing. The main street, with its roofs and its smoking chimneys, its dogs and its wayfarers, is half lost in the fading glow. The light of the blacksmith's forge begins to redden the overhanging upper storey of the old cottage; the lights show, now silver, now gold, in the windows. The birds are silent. This is the hour of hours. As evening darkens we hear the blackbird at his vespers; the thrush, after his long hours of labour, sings again, and the triumphant chorus of the swifts sounds until the village is clothed in darkness. Then the hour of feverish haste is passed, and the painter is left with an impression.

It is not altogether an easy sketching ground, but it will repay more than a casual visit. Its accessibility to London renders the artist

independent of lodgings, but a few cottagers may be persuaded to harbour a not too exacting guest. True English cottages will be found in all the villages round; an excellent water-mill "subject" half-way on the road from Pinner Hill towards Watford; ponds at Eastcote and Ruislip; an interesting church at the latter village and a still quainter church at Ickenham, about five miles away. Pinner Wood House, with its memories of Bulwer Lytton and Macready, offers an example of a well-carved doorway; and Harefield commands a strong view of the river Colne, winding away in pleasant rivalry with the broad sluggish canal. These, as we have said, are the materials. It is not an unapproachable sketching ground, and should serve the needs of artists whose time is somewhat limited, and whose imagination needs but the pure stimulus of nature.



GARGOYLES AT RUISLIP CHURCH.



HARRISON MILLER.

OUR DUTY TOWARDS WALL PAPERS.

It is a reflection, curious rather than profitable, that although the nation had all the splendid traditions of the furniture designing of Sheraton, Chippendale, Hepplewhite and Riesener as a guide, it should have cast back so hopelessly at the time of the Great Exhibition. We have lived to see

will deny that nearly every paper put on a house wall "by the landlord" is bad in design and inharmonious in colour. The reason is simple. It is "original sin." No landlord has taste, and he seldom employs an architect. This refers, we need hardly say, not to the ninety and nine just persons that shall save the city, but to those who are responsible for the "growth" of greater London, and Glasgow and Birmingham, to those who erected the majority of the 138,517 new houses that were built in the metropolis of



THE SEA HORSES AND
MERMAID FRIEZE.

A. F. BROPHY.



THE POPPYFIELD
FRIEZE.
THE FILLING.

H. WATKINS WILD.

A. WILCOX.

the old work re-appreciated, and fortunately this furniture was often made with sufficient solidity to be available when we needed it once more. The same gift of perpetual youth was not granted to our wall papers, and in order to revive "the old feeling" manufacturers have repaired to designs for chintzes, to designs for an entirely different material, that is. And yet this very quality of perishability has saved us from ourselves. The designers worthy of the name have been forced to invent. No one

London in the ten years ending December, 1892. It is to the "original sin" of such as these that we owe the existence of the commercial wall paper "designer." We have progressed more slowly in our crusade against ugly walls than against any other part of our modern houses, and the reason is that the selection is too often left in the hands of those who are commercially scornful of "art." The extravagances of the disciples of the sunflower had their use, inasmuch as they drew public

attention, even if only in passing scorn, to the fact that every individual householder had a right to have his feelings considered; that in the house for which he paid rent he was master. The immediate outcome was Liberty fabrics and cathedral glass, but if the æsthetic side of art should be studied only by the professional critic, the practical side of its application is the concern of everyone. In an ideal state of society no man would be allowed to build a house who was not a practical builder, and no one should be allowed to "decorate" it who had not some knowledge of the canons of art generally recognised in the country to which he belongs. It is only a barbarous land that would permit professional financiers to select wall papers. It is a plain duty to see this altered.

The taste of the individual has done much to improve our furniture; even our carpets are chosen by each person for his own or her own enjoyment, and the same liberty of selection should be permitted in relation to our walls. This necessary reform rests largely with the



THE SAINT
SEBASTIAN.

H. WATKINS WILD.



THE ROWAN.

GERHARD MUNTHE

public, and they have but to insist to control the situation. Our architects day by day grow bolder and better, and with their improvement as a class has come the recognition of the dignity of design, yet they must grow bolder, better. The laws which now make it difficult for a landlord to build insanitary houses were long in coming; some day we may see the liberty of the subject respected in questions of æsthetic healthiness. Meanwhile much good is being done by the best men, by the constant representation of examples of good design, by the best manufacturers of wall papers, and by those members of the general public who take the trouble to inform themselves and form their taste.

These may be trite truisms, but their repetition is inevitable, for progress is very slow. They serve, moreover, as an explanation of the position taken up by the firm of Messrs. Sanderson, who, in the renowned old suburb of Chiswick, are demonstrating the fact that good design in wall papers is not necessarily uncommercial.

Their primary object in view is to realize the desire which animated William Morris when he started his memorable revolution in all decorative work. It was his desire to drop the old dead-looking opaque printing, and, in



THE BERKLEY FILLING
AND FRIEZE.

H. WATKINS WILD.

its place, produce the transparent, translucent effects procurable only by surface wash printing. Many have been the endeavours made in this direction, and, with praiseworthy perseverance, every artist in the trade has brought all his forces again and again to the attack.

In the days of William Morris the idea had to be abandoned, and, as described by Aymer Vallance in his "Life," the scheme could not be carried out, and the blocks had to be handed over to an experienced firm. This had reference to block work, by which process wash printing has been more or less successfully accomplished; but we think we may state, without fear of contradiction, that, until Messrs. Sanderson's products of last year and this year appeared, this class of wash printing in machine-made papers had not been successfully achieved. In their opinion it is necessary, in order that these papers may look well and satisfy the artistic mind, that they should have a finished appearance, and at the same time retain a soft, rich, "cloth" look. Certainly the effect of this wash printing is good, and the papers are becoming in-

creasingly popular. All praise is due to the pioneers who have shown us what can be done with broken tints, but now a step further than the somewhat "sloppy" work of a short time ago, accepted then as the best available, has been made. The effects now produced are far ahead of anything in opaque printing.

There are other points which recommend the surface wash printing. It is very hygienic, being hard on the surface and non-absorbent. There is, therefore, little use in making it washable, but it can be so rendered without changing the colours if desired.

The second endeavour which must be present to every one wishing to maintain the high reputation in which English wall papers are now held is to obtain their effects by the use of permanent pigments. What war did not William Morris wage against the hideous and fugitive aniline colours? He said that "under the circumstances it must be considered a negative virtue in these new colours that they are as fugitive as the older ones are stable." Nothing, it must be remembered, however, is absolutely permanent, yet the colours now being used in the works at



THE EUGÉNIE ROSE
FRIEZE.
THE ORIEL FILLING.

W. S. COLEMAN.

H. WATKINS WILD.



LEA JERRY AS "OPHELIA"

THEATRE

THEATRE



THE BERKLEY FILLING
AND FRIEZE.

H. WATKINS WILD.

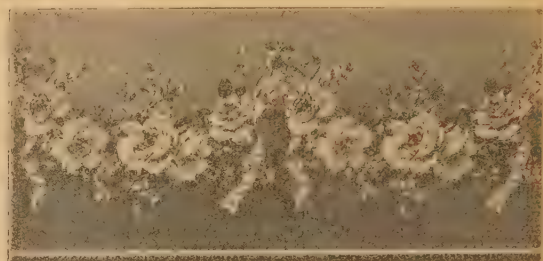
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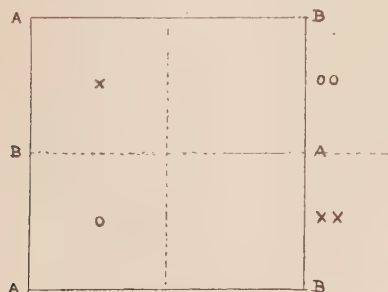
ELLEN TERRY AS "OPHELIA"

The Artist

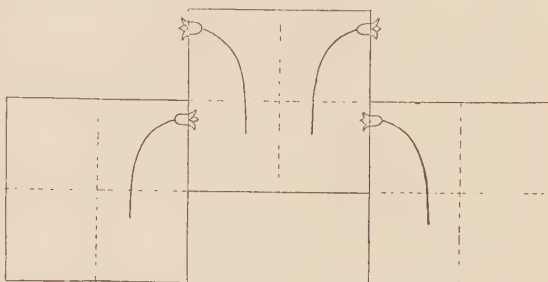
GORDON CRAIG

Chiswick are "fixed" for all domestic exigencies and permanent for all practical purposes. Permanent pigments are, we know, more expensive than the fugitive terrors of the aniline period, but they are a necessity. Day by day the range of the palette is being extended, and no doubt invention will in this, as in all other affairs of life, come to the rescue of all serious workers and cheapen the cost of these thoroughly necessary colours. This is not the only hope that animates Mr. Harold Sanderson. He looks forward to the time when this trade will be purged of its dishonesty—that all will employ artists to produce new and interesting work; not mechanics to trace and copy the work of originators, the men who see in nature something that impresses them so strongly that they cannot help reproducing it, the thinkers of the world, men or women, who will be looked on in the future as the salt of the earth. And whilst on this score of honesty we might mention that machine-made papers are not cut twelve yards as they are supposed to be. Those who, like this firm, have set their faces against short lengths have to fight hard, and only the strong voice of those who buy asking for full measure will put a stop to this abuse. The half-yard, and sometimes the yard, culled from every "piece" is to those who practise it an unworthy source of profit.

Finally, before we leave this interesting subject, let us say a word for the guidance of those who desire to design for wall papers. It would require a volume to describe every detail of the craft, but we briefly state the practice to be followed in designing the usual run of papers. We will take the design intended for reproduction either by machine or block printing to be twenty-one inches square. The first necessity is to see that the design is well distributed over this surface, not necessarily, as of old, equally spread over the space, but so planned that when hung on the wall it has an even balance. The perplexing part to new hands is the half drop. This may be briefly explained as follows:—



If a tracing of the design is taken and cut into four quarters, as shown by the dotted lines, the top quarter, A B, instead of matching across at B A, should drop half and be found to match exactly at A B, *i.e.*, x should come to x x and O to O O. To make our meaning still more clear, imagine a design composed of one line and a flower, the latter falling on the side joining. When dropped half it would appear as here:—



THE "DROP."

Practically any sized design can be produced by the hand or machine process in paper staining, but anyone beginning to design for wall papers should fix 21" as the width and 10½", 12", 13½", 14", 15", 16½", 18" or 21" as the height of their design.

On the same plan as before stated, a design can of course be made to drop half, no matter what the height. Also it must be remembered it may drop in any denomination of its width, say 7" or 10½"; it only means cutting a design 7" or 10½" in width in four quarters and seeing that it matches when dropped.

Now as to the design itself. Every successful design has *some* element of mystery about it; it charms you most because it thus invites you to look at it, but it must not be so mysterious as to worry you. It *must* be good or pretty; it *may* be both. If for a bedroom, you should be able to apply the epithet, pleasant; if for a dining room, handsome; if for a drawing room, graceful; if for a staircase, striking.

Very little more remains to be said, and we may safely leave the future of the wall paper in the hands of such firms as Messrs. Sanderson and of those among the educated public who will take the trouble to insist upon their right to control the nature of their surroundings.



A PORTRAIT PAINTER.

MISS DIBDIN-DAVISON.

M THERE are perhaps few of the younger and rising generation of painters, and especially of portrait painters, who having already attained to what may perhaps be considered one of the chief measures of success,

collections, and the number of years during which she has been painting is still short.

The first occasion on which a work from her brush appeared in a public exhibition was in 1893, when "Three Little Maids" was hung on the walls of Burlington House; this was followed, in 1895, by "Friends," and in the same year her portrait of Mrs. Heron of Monaghan attracted attention at the Dublin Academy.



"REFLECTIONS."

MISS DIBDIN-DAVISON.

are less well known to the picture loving public than Miss Minnie Dibdin-Davison. The reasons are easy to find; Miss Davison works slowly and conscientiously, she is almost always engaged on portraits commissioned for private

In 1896 she exhibited "Poppie" at the Royal Academy, and in 1897 "Reflections." Her pictures have also been seen at Leeds, Manchester, Liverpool, Birmingham and other provincial exhibitions.

Miss Dibdin-Davison's art education (her forename hints at artistic traditions) may be said to have commenced in the days of her short frocks, when the parks of London were her playground, and when the sun setting behind dark clouds, after a wet "south wester" day, the longing to attain to colour—pure colour—the translation on to canvas of colour in all its simple perfection, was born in her, grew stronger and became the prevailing ambition of her life.

Fortunately she met with en-



MARJORIE,
DAUGHTER OF MR. R. S. SAY.

MISS DIBDIN-DAVISON.

couragement at an age when many a spark of genius wanting but the breath of sympathy to fan it into flame, has been, for want of opportunity or by lack of appreciation, extinguished, leaving the world the poorer for what might have been.

She early entered the West London School of Art and later studied at the British Museum; subsequently she worked under Mr. Solomon J. Solomon, to whom she owes much of her power of composition, although, in our opinion, the purity of her colour is the most distinguishing



"THE SLEEPING BEAUTY."

MISS DIBDIN-DAVISON.

feature of her technique, in a branch of art in which perhaps the gift of colour has the least opportunity for full development.

Miss Davison has also, rather from curiosity than from inclination, and taking the best of the old masters as her models, wandered into the ranks of the revivers of miniature painting, exhibiting at the Grafton Gallery in 1897.

Pastels are with her a favourite medium and here her command of colour and knowledge of its use go far to secure her success; her blending of colours in this medium is as fearless as it is successful. In the reproduction which we give of her portrait of Master Geoffrey Vernon Boys—although no half-tone print can give satisfactorily the values which exist in the original—there may nevertheless be discerned the tender soft texture so successful in her rendering of child life, whilst apart from technique, this picture is an excellent example of her power of reading deep into the hearts of her models; in it we see the child's happy



MASTER GEOFFREY
VERNON BOYS.

MISS DIBDIN-
DAVISON.

even life of to-day, and beyond, deep down in his hazel eyes, the wistful dreamy yet purposeful intent, forecast of a strong character in the early stages of its making.

Of Miss Davison's portraits it may be said that they never descend to the level of photographic reproduction; in them is always to be discerned the heart of the subject and the spirit of the artist: a sincere attempt at attaining to that union of individualities in which, and in which alone, we may hope to see her one day

take rank amongst the painters of great portraits. Were she asked to name the painters who have influenced her, she would probably reply Waterhouse and Watts; traces of theirs in her own work we can see, and we believe in her future, for she has imagination. There is an interesting picture by her—from which an idea of the rich, broad colour which she employs may be well seen—hanging on the line in the present exhibition of the Royal Academy; it is called "Andrea del Sarto's Wife."



THE LATEST FROM PARIS.

THE Louvre has just acquired a new work of art which, it is no exaggeration to say, is equal in value and beauty to the finest antique which the museum possesses. This superb head of a woman, which is now placed in the Salle de l'Apadana d'Artaxerxès, and which every day receives the enthusiastic praise and admiration of all visitors to the Louvre, was discovered on the 4th of August, 1897, at Elche, a small town on the east coast of Spain, and not far from Alicant. M. Pierre Paris saw it there and bought it for the Louvre. This *buste d'Elché*—intending visitors may like to have its correct French title—has been carved out of a calcareous and quite soft stone, but has fortunately remained in a state of fine preservation; except for a scratch on the nose and the fracture of one of the ornaments of the head-dress, the bust is intact. The face, which stands out admirably among the ornaments which surround it, is that of a young woman with lowered eyes and with delicate features. The modelling of the face is of rare merit and charm. The hair is partly hidden by a complicated head-dress consisting of a red veil crossing the forehead and attached to the hair. Two gold discs are fixed on the tiara at the sides. A close-fitting under-garment, then a tunic, with a mantle placed over the shoulders, and a scarf, complete the drapery of the figure. The head was originally coloured: the red on the lips, of the tiara and of the scarf which envelops the bust, seems to have retained its pristine freshness.

Unique as is the beauty of the Elche bust, there are, of course, many examples of this kind of work still existing. The museum at Madrid contains a room full of sculpture coming from the same region as did this bust. They are called sculptures of the Cerro de Los Santos.

These heads are attached to statues that are probably of a sacerdotal character; and it is considered likely that the Elche bust formed part of a complete statue.

There are many critics who think the head to be Greek. The Greeks, we know, colonised the coasts of Spain, but Elche being well to the south, it is probable that the Carthaginians had preceded or forestalled the Greeks in this part of Spain. Though partaking somewhat



"RAPHAEL AT
THE VATICAN."

HORACE VERNET.

of the character of Greek art, it is not pure Greek, for on no work of pure Greek art do we find such an abundance of ornament. One element undoubtedly is felt in this bust, that of Greco-Phœnician, the forerunner and founder of the old Spanish art. The date to be assigned to the work is at present in dispute: the best authorities appear to fix the period as that of the first years of the fourth century B.C.

Returning to the subject of the Vernet exhibition, Horace Vernet was early occupied

upon some of his battle pictures, and about 1811 he painted for the King of Westphalia his "Prise du Camp de Gratz." This procured another commission from the same sovereign. In 1812 he exhibited his "Bataille de Tolosa" and his "Bivouac." The latter work was received by the crowd with acclamation, partly, we fear, because of its banality. He rapidly became the national painter of France. By his "Massacre des Mamelucks" he became also the established favourite of the Duke of Orleans, who made use of Horace Vernet and his popularity to enter into communication with the heart of France. He brought nothing with him on his return from a voyage in Italy but one small painting. He was essentially a man of his time, and antiquity had no charms for him. Though opposed to the Royal family, and though displeasing to them on account of his fidelity to the Empire, he, notwithstanding, received a command from the king for a picture. In this he represented "Joseph Vernet having himself lashed to the mast."

Having had several canvases refused by the jury, he opened an exhibition of his works at his own house. Some fifty pictures revealed him as a painter of history, genre, anecdote, drama, romance and landscape; many of which, it must be admitted, were of quite secondary merit. His independence with regard to the Salon did not improve the feelings of the Royal house towards him; but he had become a real power. He was commanded to paint a portrait of the Duke of Angoulême and one of the king, Charles X. Resting faithful to his cult, however, he painted also about this time the "Emperor's Adieux to Fontainebleau" and the battles of Jemmapes, Hanau and Valmy, works which mark the end of his first period.

When, in 1826, the Institute opened its doors to him, he gave up that research for absolute truth which, in spite of his weakness as a colourist, made him a great painter, and urged by an unfortunate ambition towards romanticism, endeavoured to show that he was worthy to follow in the steps of Deveria, Delacroix and Scheffer. This ambition is made manifest in his "Edith au Col du Cygne" and his "Philippe Auguste avant la Bataille de Bouvines." The same tendency is observable in the lithographs published by him about this time, lithographs in which the characters of Sir Walter Scott are principally employed. No one seemed to feel the emptiness of his romantic efforts; on the contrary, Horace Vernet was considered as a genius capable of reconciling and combining classic and romantic doctrines, and he was sent as director to the Academy at Rome. At this period there were in Rome such men as Thorwaldsen, Mendelssohn, Léopold Robert and Stendhal.

Here he painted his "Raphael at the Vatican," which we reproduce. The restoration of his former Mecaenas, Louis Philippe, called him again to Paris. In 1833 he went to Algeria, and on his return brought with him his "Prise de Boni" and his "Arabes conversant

sous un Figuier." He was then commissioned by the king to paint certain decorations for the museum at Versailles, but the war in Algeria breaking out afresh in 1837 he set out to follow the campaign as official painter of the French army. The opportunity to make observations on the spot was not thrown away, and such pictures as the "Siège de Constantine" and the "Porte de Constantine" are truthful living works, in which the painter for the first time had been able to combine those qualities of execution, composition and design necessary for a great picture. He afterwards went to Egypt, Asia Minor and Greece, but brought back only a few sketches and some letters which were published. In 1842 a desire for travel again seized him and he took a journey into Russia, where he was received by the Czar as a friend. On a second visit to Russia he was charged with a diplomatic mission, and art was for a time thrown in the background. With the portraits of Duke Pasquier and of Count Môle active painting was once more entered on, although it may be said that Horace Vernet did not become himself again till he undertook for the museum at Versailles the "Prise de la Smala d'Abd-el-Kader" and the "Bataille d'Isly."

He had now become more than ever the painter indispensable to the armies of his native land. Sharing this conviction himself he set out to the Crimea, returning from the campaign later on in a state of dejection and suffering. Then he painted the battle of Alma. He intended this picture for Prince Napoleon, but offered it eventually to that King of Westphalia for whom he had painted one of his earliest works.

The exhibition of 1855 gave Vernet an opportunity of showing nearly the whole of his paintings. Some bitterness was mingled with the great success occasioned by his collection of works; for instead of receiving that unique distinction which it is understood he expected, he had to content himself with being placed *ex aequo* with Delacroix and Ingres, sharing with them the glory of the grand medal of honour. What surprises us in these days is that he was not ranked after these two masters, who are indisputably greater than he. After this he retired from the world, occupying himself with the education of his grandson, the son of his daughter and Paul Delaroche.

Settling in Hyères he produced an occasional picture, such as "Le Zouave à l'Assaut" and "Les Prisonniers de la Garde." Religious sentiments, first awakened probably while he was at Jerusalem, and strengthened now by the subjects which his son-in-law Delaroche was painting, were aroused within him. He wished his last work to be of a sacred character, and sketched over the door of his house at Hyères a Holy Family, bearing the inscription "Dieu seul ne se repose pas." He was about to start painting this when the knell summoning him to eternal repose was sounded.

A fall which he had at Hyères brought on

the gravest of symptoms, and he was conveyed to Paris to his apartments at the Institute. He suffered for some time with Christian fortitude, although he occasionally lamented the commonplace character of his end. A painter of battles to die in his bed!

Many touching homages were paid to him before he finally succumbed on January 17, 1863.

With him, the last of the three great Vernets, died one of the most remarkable battle painters

He has left, besides his many large paintings, numerous volumes of illustrations. The fables of Lafontaine, the works of Molière, Voltaire's "Henriade," the "History of Napoleon," were some of the books he illustrated. The interest which this exhibition has occasioned is due mainly to the anticipation of the verdict which can now be passed upon the works of the Vernets, and upon the rank each should occupy. There is not much doubt that Joseph will, by artists, be placed first. Horace, it is true, had



"NAPOLEON I. AT
THE BATTLE OF JÉNA."

HORACE VERNET.

of France. Whatever the period or the army he painted, he always seized the true note, and always made striking likenesses. In his person and manners he seemed to identify himself with the army. Slight, dry, wiry, with his long Zouave imperial, one could easily have taken him for one of his models. The African armies called him "le Colonel Vernet."

If he found no brilliant disciples, his example and success brought him many followers, and it can with justice be said of him that he created a type of art not only French but European.

what we may call a documentary side, which was effective and interesting, but he lacked that essential quality of the really great painter, to wit, the colourist's power and charm. That Joseph Vernet possessed this strong and seductive sense of colour is proved by his "Marine au Soleil Couchant," for instance, where to an admirably arranged composition is joined a feeling for colour, truthful gradations of tone, and a sentiment at once delicate and poetic which rival the best productions of Claude Gellée or Salvator Rosa.

THE LATEST FROM VIENNA.

AMONG the exhibitions of fine arts which have been arranged in the course of the last season, the "Künstlergenossenschaft" exhibited a collection of the Russian historical painter Wereschtschagin. They represented the Russian campaign of Napoleon I., and the material success of this exhibition, gauged by the comparatively large number of visitors, was great. Nevertheless, as regards the artistic capabilities of Wereschtschagin, I would say he is no artist, as surely as a historian is no poet. His art adheres to the *sujet*. It is not free.

Other exhibitions organized by the same club, the Christmas Exhibition and the Exhibition of Aquarellists, attained no specially high level, though in the latter there was an average improvement and a perceptible attempt to realize artistic effects.

A well-informed dealer in works of art, Mr. Artin, exhibited a few interesting pictures by two Munich painters. Max Slevogt's drawings are renowned for the interesting grouping of their colours. I regret being unable to bestow unqualified praise. There is no doubt that Slevogt is highly talented, but his works exhibited here are not in his best manner. At the same time some caricatures by Thomas Theodore Heine were shown. The reputation of this really ingenious artist has only been made in Germany and Austria during the past few years. His sketches, which in most cases satirize the self-conceit of the privileged classes, are published every week in the Munich weekly "Simplicissimus." His technique is very simple. The grotesque figures are sketched with a few bold lines and painted in vivid but very effective colours. The series of his "Bilder aus dem Familienleben" ("Drawings from Domestic Life"), which have been edited by Albert Langen, of Munich, may also be recommended to those who relish witty satire.

A small but highly interesting exhibition organized by Herr Artaria, one of our most prominent art dealers, of book illustrations and placards by Alphonse Mucha, of Paris, deserves notice. In reality M. Mucha is not a Parisian, as he was born in Vienna, and although he resides abroad, his art is well known in his native town. Without being an inventor of new methods, the subjects of his drawings are well chosen and his posters produce an effect as much by the boldness of their conception as by the singularity of the figures and colours.

Another exhibition, arranged by Messrs. Artaria, presented to the Vienna art public the military painter Baron Felician Myrbach. An astonishing feature common to almost all the pictures now exhibited is the modern broad fashion of painting, and the art of depicting a great many figures within a small space.

Myrbach produces his effects by the total impression.

I reserve the pleasure of referring *in extenso* to the Secessionists' Exhibition for my next Vienna letter, giving perhaps a series of illustrations of the most important pictures. To-day I will only record the great and well deserved success of the show. It has been the very laudable intention of the managers by means of this first exhibition to give the precedence to foreign artists. So the Vienna public can see in a very fine collection works by Khnopff, Segantini, Meunier, Puvis de Chavannes, Roll, Alexander, Charpentier, Rodin, Vallgreen, Muhrmann, Strang, Crane, Boecklin, Uhde, Klinger, Thoma, Stuck, Liebermann and others.

At the head of the young Vienna artists the honorary president of the "Vereinigung," Herr Rudolph Alt, must be mentioned. A series of works by Gustav Klimt can hardly be appreciated too highly. This artist, to whom the March issue of "Ver Sacrum," the organ of the Vereinigung, is dedicated, is comparatively young. Born in 1862, in a little suburb near Vienna, as the eldest son of a poor engraver at a very early age he began his work as designer and painter. His art is most characteristically expressed in the numerous allegorical and portrait studies he published of late years with Gerlach and Schenk, and now in the "Ver Sacrum." The colour is mostly dull and soft, but the expression of the faces and figures, as well as the whole composition of the design, are perfect. Among the paintings exhibited by Klimt, a "supraporte" for a music room and some pastel studies must be mentioned. Klimt is also the creator of the suggestive placard of the exhibition, which I hope to be able to reproduce in my next article.

Very fine in colouring is "The Wind," by Engelhart. By mentioning Carl Moll's very exact landscape "Aus Schönbrunn," and Krämer's really excellent "Portrait of my Parents," I finish my exhibition notes for to-day.

A few weeks after the Secessionists the old "Künstlergenossenschaft" have opened their annual exhibition. There I saw a few very fine paintings and sculptured works; but their creators are neither Viennese nor Austrian. The various works have been collected with much diligence in all parts of the world, principally in France, Germany, England, America and in Spain. If in this exhibition no other works could be found but those of Carolin Duran, Binet, Rochegrosse, Leempoels, Fremiet, Rodin, Deloye, Solomon, Abbey, Hacker, Hitchcock, Stott of Oldham, Repin, Villegas, Klinger, Mackensen, Menzel, Walther Firle, and similar ones, I would be well disposed to praise this undertaking. But in a good many rooms an incredible number of indifferent works obtrusively meet the eye. Of Austrian art represented here nothing to our honour is to be mentioned.



THE "TULIP AND 'OAK" DESIGN,
F. J. MAYERS
ARCHT. EXHIBITION
(By permission of Messrs. J. Crossley and Sons, Ltd., Halifax)



THE "LILY" DESIGN,
F. J. MAYERS
ARCHT. EXHIBITION
(By permission of Messrs. H. and M. Southwell, Ltd., Bridgwater)



THE "DANDELION"
DESIGN, WILTON

(By permission of Messrs. J. and J. S. Topham, Glasgow)

F. J. MAYERS



THE "WILD ROSE"
DESIGN

By permission of Messrs. H. and M. Southey, L...

F. J. MAYERS



THE "TULIP" BORDER.

MESSRS. J. CROSSLEY
AND SONS, HALIFAX.

THE CARPET DESIGNS OF Mr. F. J. MAYERS.

THERE are no other textile, and, in fact, few other articles of common household use, in which design plays so important a part

and sofas, wall papers and furniture may all be not only equally beautiful, but also equally useful and lasting when quite plain as when covered with a design or otherwise deliberately decorated. This is, however, not the case with carpets; there can be no question about the beautiful effect of a perfectly plain floor-covering; there can, unfortunately, also be no



THE "ROSE" DESIGN. (HALF REPEAT ONLY.)

(By permission of Messrs. J. E. Barton and Sons, Kidderminster.)

as in carpets. Curtains, coverings for chairs question about its disadvantages. A plain

material on the floor shows every speck of dirt and dust where they are most difficult to combat; every footfall leaves a mark, every piece of furniture shows where it has been standing; therefore we may be thankful to those artists who are turning their attention to this most necessary branch of decorative art. That carpet designing has been, comparatively, very much neglected, and that it is still shunned by many eminent designers, is due to its peculiar difficulties, as we shall see later. Foremost among those artists who have turned their attention to it are Mr. F. J. Mayers and Mr. G. H. Woodhouse, of Kidderminster.

Mr. Mayers has probably the most varied experience in the designing of carpets among present-day designers. Apart from School-of-art work, his experience began with a few years' training in a designer's studio; then he spent about three years on the staff of one of the leading firms of Kidderminster manufacturers, in order to gain a closer knowledge of the requirements of the manufacturer. Then he spent a year or two in Paris, but while there he designed almost exclusively for English firms, and when he returned to live in England, about eight years ago, he had a fairly established connection.

At this time carpet designing had not been

brought under the influence of the Renaissance of decorative art which had already begun to make a distinct improvement in many other directions. Excepting the carpets produced by William Morris, very few designs would have fulfilled modern artistic requirements.

From the first Mr. Mayers studied to improve upon the ill-drawn, meaningless patterns that were everywhere prevalent, and a great deal of the improvement that has since become noticeable may be traced to him. Having a very thorough knowledge of a manufacturer's requirements in a design, Mr. Mayers soon found that his work was so much sought after that he thought it advisable to take a partner, and he was joined by Mr. G. H. Woodhouse.

Mr. Woodhouse's training was mainly in the studios of one or two of the leading Kidderminster designers, supplemented by School-of-art work. He has always been closely connected with the manufacture of carpets and conversant with its technique. His father had for many years the management of an important firm.

It is always rather difficult to grasp the methods upon which people collaborate in literary or artistic

work. Mr. Mayers declares that it would be difficult to ascribe any design issuing from his studios solely to himself or to



THE "SCARBOROUGH LILY" DESIGN.

(By permission of Messrs. Barton, Kidderminster.)

his partner. Sometimes one will be struck by the main idea for a carpet, while the other will be responsible for the detail; sometimes one will suggest a colour scheme and the other will embody it into a pattern; sometimes one will suggest an entirely different treatment of a certain form, and so on until both partners generally work more or less upon each design.

Mr. Mayers is of opinion that the technical training that he and his partner have undergone is of the utmost importance in the success of their work. A designer who is only able to make a sketch of his idea for a carpet prepares

Mr. Mayers thinks that art training alone is of very little help in this. The designers need to be brought into very much closer touch with the manufacturer.

That the designing of carpets does present peculiar difficulties there can be no question; the fact is proved by a comparison of the work of any artist in this branch with his other productions. Nobody would admit that the carpets of William Morris, enormously as they were ahead of their commercial contemporaries, can compare with his woven tapestries or his designs for printed stuffs. Exactly the same may be



BORDER TO "ROSE" DESIGN.

(By permission of Messrs. J. E. Barton and Sons, Kidderminster.)

a serious disappointment for himself and a great deal of trouble for the manufacturer. Without technical knowledge it is impossible to form an idea of what a design will look like in the cloth. What is a beautiful subtle curve on paper may come out with its back broken, or an almost straight line. The colouring of designs also requires a good deal of experience. The weight of a certain mass on paper may be considerably altered by the way in which it is painted, and very subtle gradations of colour may give it a character which will entirely disappear when reproduced in the carpet.

said of those carpets designed by Mr. C. F. A. Voysey, although they have all the same individuality, breadth of treatment and freshness of subject that he brings to bear with such consummate success upon wall papers, tapestries and cretonnes. We can only, at the present moment, recall one carpet design by Mr. Walter Crane, but it is not entirely satisfactory; it has, to some extent, the same defect that occurs in Morris' and Voysey's carpets (except in those carpets made by Morris in one piece, when the design extends all over and no repeat occurs), and that is, the lateral treatment of the design.



THE "MONKSHOOD"
STAIR CARPET.

(By permission of Messrs. J. E. Barton and Sons, Kidderminster.)

(Flush of plain colour omitted.)

This is the great difficulty presented to the carpet designer, and one that he meets in no other branch of decorative art; he has to produce a design which will look well when seen from any point; it must never look upside down. Now, with a design which is excellent and quite natural for a wall or a curtain, the main idea is a repeat growing upwards, such growth is the necessary form-basis for the expression of the artist's thoughts; but when a design of this kind is laid upon the floor, the pattern grows from one end of the room only;

therefore the effect from the other end is actually unpleasant, as no work of art (unless it be perhaps some of the "impressions" at times on view at certain picture galleries) can be expected to look equally well upside down, while from either side the effect is indifferent. This is the greatest and the unique difficulty of carpet designing, and, as already pointed out, it is one which great artists have not succeeded in overcoming. There are people who profess to be satisfied with beauty of line alone, without requiring any meaning in it; for them such carpets as we have just described may be sufficient, but we fear there are others who require something else. We should not care to suggest that artists should try to produce a design which, like the advertisements on paper bags, will make a picture whichever way up they are placed, but we do believe it possible to produce a design which will look well from all sides, and whose



THE "HONEYSUCKLE"
STAIR DESIGN.

(By permission of Messrs. J. E. Barton and Sons, Kidderminster.)

main form-basis will not be the upward growth. To this ideal the work of Mr. Mayers and Mr. Woodhouse comes at present the nearest,

notably in the "Wild Rose" design which we illustrate. Other designers either ignore the point or have recourse to jewel designs, so-called, that is to say, some pleasing little figure *poudré* or *semé* over a plain ground. Any purely geometrical design or diaper will also, of course, solve the difficulty, and in a carpet made in one piece with a design to fit, it does not occur; it is only in the repeating patterns made to be joined in widths.

A second peculiar difficulty of carpet designing was pointed out in a very judicious and sensible paper read before the Society of Arts in 1894 by Mr. Alexander Miller, who is one of the heads of a large firm of carpet manufacturers, and of whom it might be said that he knows as much about carpets and carpet manufacture as any living person; in fact, to him, among others, Mr. Mayers owes much for generous help and criticism. This difficulty is that a carpet design will be subject to peculiar foreshortening, especially in a large room. As regards the difficulties arising from the technicalities of carpet manufacture, Mr. Mayers thinks the best plan is to spend a certain time in the factory.

As we have gone more particularly into the artistic difficulties of a repeating design, we shall keep almost entirely, in discussing technical difficulties, to such carpets as necessitate that treatment, those made by the yard in certain widths.

It is surprising how very little is generally known about the weaving of English carpets, or of how sensitive and competent an instrument a modern power-loom is. The best known and most general makes of English carpets are the Axminster, the Wilton, or velvet pile, the

Brussels and the Kidderminster. The Kidderminster is the simplest in make and comprises all such carpets as have lately become very prevalent under such names as Roman carpets, Bosphor and other purely trade names. These



THE "ORIENTAL POPPY" DESIGN—WILTON.

(Property of Messrs. Maple and Co.)

carpets are simply woven with two or three "plys" of yarn. Both warp and weft threads assist in producing the design. Not having a "back," these carpets are reversible, the colours of the pattern on one side being simply exchanged on the other.

In Brussels and Wilton carpets, which many people may be surprised to learn are almost identical in make, the pattern is formed by the warp only. This is set up in layers, or "frames," to use the technical expression; thus the pattern is arranged from the beginning of the weaving. The threads of the different frames are in turn brought uppermost by the action of the "jacquard" between each throw of the weft. The latter is strong linen thread (as may be seen on the back of the fabric) and it holds the warp threads quite firmly. As a basis to the five layers of yarn of the warp, jute is used, which is, however, only for strengthening and is never brought up to the face of the material. The loops in the Brussels carpet are produced by passing wires under the threads which are brought uppermost by the loom before they are tied down by the weft; when the wires are withdrawn, they leave loops of yarn. In the case of Wiltons these wires have a knife on the end of them, so that as they are withdrawn the knife cuts the loop just made and the ends are left loose, thus forming a pile. This is the sole difference between the two carpets.

Any design that will do for one will do for the other, from a technical point of view. The great difference in effect, of course, makes it unadvisable, from an artistic point of view, to use the same or even similar designs. In both Wilton and Brussels the number of colours is generally limited to the number of frames (if more are desired, two or more colours must be put on one frame),

but in Axminster the design is not thus limited, and this is what gives it its great charm. Thirty to forty colours is not a very extraordinary number, and this gives a great deal of play of colour, very attractive to the designer, as the softest gradations are possible. Although the greatest advantage when properly used, this facility may be a source of danger, tempting the designer to shading his forms

for perspective effects, whereas a perfectly flat treatment is absolutely essential in a carpet.

This is but a very casual *résumé* of the technicalities that a designer of carpets must master. There are others involved in the drafting of the design, which must be done upon paper ruled in tiny squares, each square representing a "point," that is, a loop in Brussels or a tiny tuft in Wilton or Axminster.

Mr. Mayers, as well as a thorough practical knowledge of the requirements of carpet designing, has a wonderful natural gift of colour; he is not afraid of rich, full colour, and his combinations are daring, but are always softened down by some adjacent tint into a harmonious whole.

Of the designs which we herewith illustrate, the "Dandelion" and the "Poppy" have been specially selected as showing a suitable treatment for Wilton carpets, which gain much by such open treatment, when the glimmer of light on the surface of the pile is taken full advantage of. Brussels designs require to be fuller and more worked up to counteract the hardness of the texture.



THE "TULIP"
BRUSSELS DESIGN.

MESSRS. J. CROSSLEY AND
SONS, HALIFAX.

E

XHIBITIONS.

ROYAL ACADEMY ILLUSTRATED
CATALOGUES AND "SPECIAL NUMBERS."

IT does not seem so very long ago since Mr. Henry Blackburne initiated the production of an illustrated catalogue of the summer exhibi-

tions. For a time he stood alone, but his example eventually began to be followed by others. The "Pall Mall" brought out its own catalogue; "Black and White" followed suit, other publications brought out their Special "Academy" Numbers, until now the public does not know which to get. All are good but there are too many of them. It will be remembered that THE ARTIST last year inaugurated a new and original departure. Instead of adding to confusion by



"PREPARING FOR
THE PANTOMIME."

MYRA LUXMOORE.

THE RIDLEY ART CLUB.

reproducing the finished pictures, it took its readers to the studios, giving them the various artists' "first thoughts" and working studies. The inspiration was a happy one, for nothing is more interesting to thoughtful minds than to be able to trace the veritable steps by which ideas grow in an artist's imagination

THE RIDLEY ART CLUB.—The first appearance at the Grafton Gallery last year of this successful club attracted the attention of many of the art-loving public, to whom, till then, the mere existence of the society had been quite unknown. To those, however, who have watched its gradual but steady growth for the last ten years, the closing of the doors of the Ridley Art Club Exhibition at the Grafton, for 1898, seems a fitting moment to enquire what can be the reasons of general interest that have contributed to cause so rapid an advance from the first combination of a few obscure but ardent students to the rank of an important exhibition club.

The R.A.C. owes its foundation to the desire of a few of the late Mr. Ridley's pupils, when the French methods of teaching were more or less unique in London, to keep together and help each other to work upon the lines they were just adopting, when the sudden death of their talented young master left them without a guiding hand. The opposition and difficulties they encountered at first, even in the realization of their small aims, roused all their energies and led them away from their first idea, and towards making a greater show than was warranted by the standard of their work at that time. Thus, aware of their own weakness, they called more experienced artists to their assistance, and very well known work is hung now side by side with that of members who in some cases exhibit nowhere else. The old members are quite satisfied that though their first intentions have not been literally carried out, they see in the club as it now stands what they intended it to become, a fitting memorial of their master.

Mr. Ridley, who died ten years ago, was in every respect an artist, and a favourite in the old days in Paris, where he was a student with Sir Edward Poynter, Whistler, Du Maurier, Val Prinsep, Tom Armstrong and others. He took up art rather later than most students, having at his father's wish devoted the first years of his career to architecture, and thus his early death left little time for the fulfilment of his great artistic promise. His early pictures, exhibited in the Salon, aroused considerable interest, and some of his black and white work showed the consummate skill of a master.

On his return to England he opened the class in Notting Hill from which eventually the Ridley Art Club sprang. The reason of its great success may largely be due to the fact that, in spite of the keen competition in our London art world, this society somehow supplies a want felt both by the picture-buying public and the painter.



"SPRING IN THE STRAND,

ADOLPH BIRKENRUTH.

until final results are reached. This year we have done the same in our May number, if possible with added success. We are therefore content—we believe wisely content—to leave the pictures as hung to the illustrated catalogues and the art critics of the general press.

This group of artists, thanks partly to the administrative ability of the council, ask their members for the modest annual subscription of only five shillings, and, animated by an excellent *esprit de corps*, they each in turn willingly give their time to the requisite work, and are able thus to invite all their friends free to an interesting annual show. The public, on their side, evidently appreciate the entrance to one of the finest London galleries, where, without charge for admission, they are welcomed and entertained by their artist friends, and seem (to judge from the treasurer's report) to respond freely in return to the especially moderate prices asked by even the best known of the artists exhibiting. Thus a society that is exempt from any expenses in office work, from a constant drain on its funds for the maintenance of showy premises, and from all outlay in advertisements and salaries, can obviously offer,

from the recent exhibition, which, closing one day before sending-in day at the R.A., enabled some who had not sold at this private exhibition of their club, to send on their works to the Academy.

We learned from Miss A. J. Dickinson, the honorary secretary (whose address is No. 1a, Clareville Grove, Gloucester Road, S.W.), that the sales this year are highly satisfactory, which did not surprise us, as the exhibition was pleasing and highly creditable to the members. There were several beautiful examples by the late lamented T. Hope McLachlan, and the following names caught the eye frequently in the catalogue, viz.:—Wilfrid Ball, Walter J. Donne, E. H. Fahey, Joseph Farquharson, Adolph Birkenruth, Col. Goff, G. C. Haité, Claud Hayes, W. Ayerst Ingram, G. P. Jacomb-Hood, Moffat Lindner, Julius Olsson, Theodore Roussell, Harold Speed, Adrian Stokes, Mrs. Adrian Stokes, A. Chevalier Tayler and



"SAINT GENOFERA."

KATHERINE M. WYATT.

without damage to the producer, the same article as its more handicapped neighbour, to the distinct advantage of the canny purchaser.

One meets everywhere the same desire to curtail the frequently unearned though considerable revenue of the middleman, and the practical carrying out of this in the art world is one of the present main objects of the club. Though the exhibition is only open ten days in the spring, members can always be approached through their honorary secretary during any month in the year. Do not let us dwell at too great length on the commercial aspect of the club, for what the Ridleyites are most proud of is that they have hitherto succeeded, by mutual forbearance, in presenting on their walls a collection of pictures as varied as is the public taste, no especial clique or school intolerantly overawing the other; and it is against the danger of allowing any one set to interfere with their catholicity and equality that we would in conclusion warn them.

We have selected a few examples for reproduction

H. S. Tuke. To mention lesser known names, there was most excellent work from the hands of Miss K. M. Wyatt, Claude Shepperson, Myra Luxmoore, A. J. Mavrogordato, Amy Draper, Lilian Etherington and many more. Among many fresh and charming little sketches from nature, finished on the spot, two by Mrs. Claud Scott, and two of Pompeii and Genoa by Mrs. G. B. Longstaff, deserve recognition.

Y Y Y

THE water colour room at the Royal Academy is not encouraging. Subject pictures predominate, and the majority of these would be better expressed in oil. There are some notable exceptions, however, and these we shall consider later on. Meanwhile, those who feel that the best traditions of the English water colour school are not represented at the R. A. should spare an hour to look in at the Dowdeswell Galleries, where the drawings by Mr. Harry Hine will restore confidence in our younger men.

THE NEW ENGLISH ART CLUB.

THE NEW ENGLISH ART CLUB.—Either we are becoming more accustomed to the work of the club, or else it is less unusual than it was in the olden time; at any rate there is but little to astonish, and scarcely anything to shock, the most ordinary "gallery trotter." In fact, a considerable percentage of the work would not cause surprise if found on the walls of (say) the New Gallery, which would be the better for the presence of many a canvas which now finds its way to the Dudley Gallery. To mention a few of the leading

Mr. Conder, Mr. Brabazon and many others attract the critic weary of the monotony of ordinary exhibitions. But those who bewail the eccentricity of these painters are recommended to turn to Mr. Furse's "Portrait of a Lady" (No. 87), which is as far removed from oddity as it is from the ordinary academical portrait; or to Mr. Shannon's "Man with a Yellow Glove" (56), a most forcible work. This is badly hung below a high-toned picture of a sunflecked yard, and so looks at first lower in tone than it really is. Mr. George

Thomson is happier in his "St. Paul's" (85) than in his figure subject (78). Mr. Moffat Lindner shows another of his sea pieces, full of delicate colour and palpitating with light (47). Mr. Bertram Priestman has a strong sketch of a "Yorkshire Canal" (105), and Mr. R. A. Bell exhibits two canvases with his delicate, graceful maidens. Degas is represented by a strong, masterly sketch of "An Ironer" (100), and Mr. Rothenstein breaks out in a new place with an able picture of "Vezelay Cathedral" (109). On the whole an interesting exhibition; a little oasis in the desert of mediocrity and commonplace which invades London galleries each May.

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BURLINGTON FINE ART CLUB. THE MILANESE SCHOOL.—There need be no hesitation in pronouncing this one of the most interesting of the exhibitions which this invaluable club has held. Even the ordinary public must be delighted with the charm of Luni, Cesare di Sesto and other followers of Leonardo, whilst a rare opportunity is given to the lover of pictures and the student. The school is of interest from its first beginnings until its culmination in da Vinci, nor does it even then suffer a rapid descent, for he left behind him many imitators and pupils. Some of these caught their master's spirit so completely that even now it is difficult in certain cases to distinguish between the original and the imitation. Of course there is no undoubted da Vinci in the gallery, though several still



"WEARY."

THE LATE THOS.
HOPE MCLACHLAN.

pictures, the place of honour is occupied by Mr. Steer's "Sleep," over which some amount of difference of opinion is permissible. Some even of the artist's admirers pronounce it a failure; and it may be acknowledged that the pose is inelegant, and not indicative of sleep; but the courage with which a difficult problem of colour has been attacked, the force of the painting, and the refinement of the modelling merit warm praise. Mr. Steer is at the head of those who see things for themselves, and are therefore interesting. It is for the same reason that men like

retain that name on the label. But recent criticism has made havoc with attributions, and in no case have more spurious pictures been fathered on a great master than in the case of Leonardo. The catalogue, by Mr. H. F. Cook, merits more than a passing word. It is in reality a short history of the school with invaluable critical notes. Those who are interested in the fascinating subject of attributions will owe its author a debt of gratitude. On the tables are collections of photographs of other pictures by masters of the school; they are of great service to the visitor,

AUSTRALIAN ART IN LONDON.—The peculiar interest attached to the exhibition at the Grafton Galleries is easily explained, for it is the first of its kind, or the first of any importance, that has been placed before us. Its chief object is to submit to the judgment of connoisseurs "at home" pictures by the leading artists of Australia which may be considered as representative of the art of the country. We go to the gallery then to satisfy ourselves as to how their leading artists compare with ours in their technical skill, and how closely they approach our ideas in imagination and conception. On entering the exhibition we are surrounded by an atmosphere

we fail to associate the peculiar formations and colour of the gum-tree with an otherwise English landscape, we hear a native of Australia dilating on the "exquisitely true" colouring of the foliage; but as against this another travelled visitor is overheard to say that neither in India nor in Australia has he ever seen the gum-tree "such an absurd colour." Very telling indeed is the effect of the tall, gaunt trees, the curious light, and the sense of solitude conveyed in Mr. J. Ford-Paterson's "Evening in the Bush." The backbone of the collection is supplied both in point of numbers and excellence by the works of Mr. Arthur Streeton, Mr. Wm.



"PURPLE NOON'S TRANSPARENT LIGHT."

A. STREETON.

unmistakably Australian. Our first glance around recognises the cattle-driver, the sheep-shearer, the blue gum-tree, the kangaroo, and especially the bright, clear, sun-laden atmosphere characteristic of our colony. "All these pictures were painted in Australia" seems a needless notice. A closer inspection, and we are aware that the tone is of convincingly local quality—hardly influenced by the flavour of foreign schools, that the decorative element is almost entirely absent, and that the general level of work is high. But it is also inevitable that our want of experience in the peculiarities of the landscape formations, colour, atmosphere and figure subjects should to some extent handicap our judgment. If

Lister-Lister, Mr. W. C. Piquenit, and Mr. Tom Roberts. One of the best pictures in the exhibition, and certainly the most striking, is the "Purple Noon's Transparent Light" of Mr. A. Streeton. The clear atmosphere, the strong noonday sun, the rich bold colouring of the sky and river combine in a most brilliant result. Mr. Streeton's fine treatment of bright sun effects is again well shown in the smaller picture entitled "Purple, Green, and Gold," a bit of bold colour skilfully managed. In "Golden Summer" he is also at his best; the distance is beautiful in its blue and purple, there is a happy bright spot of light in the middle distance which marks a break in the clouds, and a brave

contrast in light and shade in the foreground. Other pictures by this delightful artist which are worthy of notice are the "Australian Pastoral" and "Fires on." They are both of a rather different character. In the first, we have a subdued and gentle light at moonrise; in the second, a strong treatment of an Australian mining incident. Of the pictures of Mr. Lister-Lister, "The Ever-Restless Sea" is perhaps his best. The sea is very good, but the extensive piece of featureless foreground rather spoils the picture. He has many in the exhibition and they are all well worth going to see. Among them stand prominently out the pictures entitled "Graham's Valley, N.S.W.," and "Freshwater Beach." Mr. W. C. Piquenit is at his best in "After the Storm" and "Flood in the Darling," in both of which his sky effects are very strong. The first of these is amongst the most successful pictures shown. Another by the same hand, entitled "A Northern Lagoon," for which the painter was awarded the

in the foreground advancing towards you. The picture would have composed better without the herd of cattle, which is being driven down a steep slope in the distance, and the isolated horseman visible through a gap in the trees. But it is an interesting picture, as also is the "Break Away." A flock of thirst-driven sheep is rushing wildly down a slope and headlong into a pool of water at the bottom of the hill. The picture is possibly more noticeable for the audacity of its subject than for high artistic merit. The "Golden Fleece" is also a picture to attract attention, and the "Aboriginal Head," and especially the "Paris Hat," which is unhappily skied, are very clever. The flesh tint of "His Eminence Cardinal Moran" does not please us, and although "Dorota" is better in this respect, the colour of the background, hair, and dress is very deep and heavy, and the red poppy hardly gives it sufficient relief. Mr. Sidney Long has two attractive pictures, "A Sea Idyl," which is a fresh, breezy picture of sea



"THE DEATH OF BURKE."

ARTHUR LOUREIRO.

gold medal at the Queensland Exhibition, is a gem, but is hung very badly. Noticeable also amongst the landscapes are those by Mr. A. Hy. Fulwood, his best being "A Lagoon Camp," a study of well-grouped cattle, some knee-deep in the river, others on the side of the hill sloping down to the water. The proximity of this picture to the curiously-coloured "Gathering Twilight" of Mr. McGeorge is unfortunate. Mr. Fulwood also shows to advantage in "Jervis Bay" and "The Hawkesbury River." Attention must be drawn to two well-placed but rather small pictures by Mr. F. McComas, the "Hot and Dusty Highway," and "The Rain Cloud," both strong and skilful in technique, the latter being a most effective piece of colouring and the most attractive of the smaller pictures. There are thirteen pictures by Mr. Tom Roberts, of varying excellence and of widely different subjects. His talent is chiefly concerned with bush life. His best is the "Mountain Muster" with a big steer

and sand, but rather spoilt by the number of the figures, and the highly imaginative "Spirit of the Plains." "The River" is also a clever piece of water colour work. Mr. J. Mather gives us some good but rather heavy productions, the best of his being without doubt "A Sketch." For further specimens of Australian life we must turn to Mr. F. P. Mahony's work, and to the "Australian Bush" of Mr. Rivers, and again for a striking subject to Mr. Loureiro's "Death of Burke, the Explorer." Mr. Julian R. Ashton shows nineteen pictures, most of them worthy of attention, especially "Terrigal Head," and among the minor ones "The Bush Poet." That the same hand could have produced "Christmas Morning in Australia" is hard to imagine. It is a picture unworthy of exhibition, and its presence is so evidently a mistake that we may pass it over. Miss Alice Norton in "An Old Hut in Carlingford," "Wood Shed on Winburndale," and "From an Old



"THE SPIRIT OF THE PLAINS."

SIDNEY LONG.

Garden," shows she had broad notions in regard to colour, and has produced good effects. In "The Buster," of Mr. P. Spence, we have a spirited little picture, admired by everyone; and Mr. J. L. Jones is represented by "A Dry Season," pleasing in the delicacy of its light and colour. Mr. B. E. Minns has ten pictures, all of some merit, and Mr. A. J. Hanson's best is "Changing Paddocks." Amongst the portrait painters, Mr. E. P. Fox is prominent, his portrait "My Cousin," and "The Daughter of Professor Nansen," show distinct excellence. But it is in virtue of its landscapes that this exhibition can justify its claim to popularity; in this respect the work is interesting and varied, in many instances showing talent of the highest order. We hope that this laudable attempt by the National Art Gallery of New South Wales, supported by the liberality of Miss Walker, of Sydney, to bring the art of Australia before the notice of those at home, may receive all the encouragement that such an undertaking deserves.

HANLEY SOCIETY OF ARTS AND CRAFTS AND POTTERIES PALETTE CLUB. FIRST EXHIBITION.—The first exhibition of this society is now being held at Hanley Museum Art Gallery, and contains work of much promise by young local artists, as well as other interesting items. Among the pictorial work Frederick J. Harper, James Dukes, H. Davy, George Cartlidge, Louisa Charlton (Mrs. S. J. Cartlidge), William Busk, F. R. Wooldridge, H. Hadfield Cubley, Margaret Green, S. J. Cartlidge and Leon V. Solon show excellent work. In the crafts section Leon V. Solon, William Wright, M. A. Wooldridge, A. Henk, C. Simpson, W. Pilsbury, F. D. Wood and E. Wilkinson have contributed works of conspicuous merit, whilst Sir Thomas Wardle, who successfully opened the exhibition on Monday, March 7th, has added much interest to the show by a loan of Indian art and craft workmanship, specimens of work by the Leek Embroidery Society, and a number of Leek fabrics from the designs of the late Duchess of Teck, William



"A BUSH IDYL."

G. W. LAMBERT.



"FLOOD IN THE DARLING."

W. C. PIGUENIT.

Morris, Walter Crane, Leon Solon, &c., &c. The society, although only established in June last, already numbers over fifty members, and this exhibition gives great promise of its future success.

Y Y Y

BIRMINGHAM EXHIBITIONS.—The most important of the spring exhibitions, that of the Society of Artists, was perhaps of only average merit, and numbered fewer exhibits than usual. The leading features were undoubtedly afforded by the loan collections of works by the President, Sir E. J. Poynter, P.R.A., and the well known Dutch artist, P. de Josselin de Long. The latter's pictures were something of a revelation: cool in tone and grey in colour they won their way to the imagination of the spectator, less by their beauty than by their bold technique, wonderful vigour, and perfect sincerity. Among the more important exhibits in the Great Room were "A Children's Picnic," by S. Melton Fisher, "Lucky at Cards," by F. D. Millet, and other pictures by Sir Wyke Bayliss, J. Haynes Williams, Jean G. Rosier, H. Kooch, and A. Chevalier Taylor. "The Barmouth Estuary," by C. T. Bert, was a powerful rendering of cloud-capped mountain scenery, strong and atmospheric. Another work by the same artist, entitled "Harlech," was full of light and air, and the perspective of the water was admirably managed. "Evening, near Mena, Egypt," by David Bates, showed this artist equally at home in the east as in the west, and was a good example of rich sustained colour. The delicate refinement of Wellesley Cottrell's style was well exemplified in the several examples of this artist, while though one might regret that J. V. Jelley was not represented by anything of much importance, yet his four small contributions were all very charming. The frank joyousness of "In the early springtime," by E. Gabriel Mitchell, was most delightful, the picture being bathed in sunlight and bright with the vivid colours of the opening year. The scudding clouds, the swaying foliage, all seem impregnated with the feeling of new life. In complete contrast to the spirit of this, was the same artist's "The Gleaning Gloom of Autumn." Here, though the rich tints of the foliage, heightened by the ebbing

splendours of a brilliant sunset, were rendered with the full strength of the palette, Mr. Mitchell was able to infuse into his picture a subtle melancholy at once most fascinating and true to nature. Somewhat akin in sentiment to this fine work was Oliver Baker's "The Close of a September Day," one of the most poetical and striking drawings in the exhibition. The colouring was remarkably vivid, yet perfectly natural and unforced. John Keeley's breezy, unaffected style was seen to good advantage in his "Winding Stream"; while "On the Moors at Dolwyddelan," by E. M. Wimperis, was a fresh atmospheric transcript of nature, broad in execution, yet charmingly complete in effect. Pleasant colour and good composition were shown in W. J. Morgan's picture of an experienced matron giving a young girl "Her First Lesson" in the use of a spinning wheel. The tender brilliance which one is accustomed to associate with the works of A. H. Enoch, was again displayed in "On the West Dart—Evening." Tenderness was also a leading characteristic of Fred Mercer's "Bridgnorth," a quiet grey transcript of river scenery, in which the moist, hazy atmosphere, peculiar to a warm showery day in England, was most faithfully rendered. "Cottage Homes, near Stratford-on-Avon," by John Fulwood, was bright and pleasing, and except for the emptiness of the foreground, thoroughly successful. A local painter who has come much to the front lately is Hubert B. Coop, and his "A Quiet Evening" marked a still further advance in execution and true observation of natural effect. "Bogs on the Mawddach," by S. H. Baker, was characterised by that feeling of completeness which this artist so often attains, and was most pleasing in tone and colour. Many drawings of more than average merit, such as C. T. Cox's "Fresh Tan-y-Bryn," T. H. Howard Harris' "Harlech Castle," and Sydney Currie's carefully-wrought "At Norwich," must be unavoidably passed over. Nor can enough space be spared to do justice to the exquisite and poetical colouring of "An Old Chalk Pit," by J. Aumonier, or the finished technique of Walter Langley's "A Quiet Pipe," though the latter was hardly one of the artist's best examples. One must reserve space, however, for G. O. Owen's fine

half-length of "The King's Chronicler," a character study of a noble-looking man in mediæval costume. The tone of the whole was rich, and the work painted with largeness and power. Other notable water colours were the effective seascape by Reginald Smith, a village scene by John McDougal, and "Evening," by C. A. Box. "A Rollicking Cavalier" was the only contribution of F. W. Davis. It represents a "dare devil" man laughing with an abandonment, not so much the result of mirth as utter recklessness. The attitude was natural and unforced, and Mr. Davis must be congratulated on so thoroughly revealing the character of his subject without any undue straining for effect. "The Christmas Hamper," by Claude Pratt, was a striking piece of literary art, inasmuch as it told a story and told it well. "Morning" and "Evening" scenes by Henry Birtles were careful and elaborate studies of natural effects. The former was especially successful, the partly

piece of most picturesque scenery. Amongst the exhibits in black and white were several etchings by J. A. Gwatkins which showed much promise, and some atmospheric effects by Hamilton Marr. A frame of book plates by E. H. New were drawn with refinement and precision, and two portraits by the same artist, though somewhat ostentatiously simple in composition, were well massed. A series of six designs by Celia Levetus for a book of verses, displayed much poetical fancy, and though sufficiently realistic to form apt illustrations to the letterpress, were composed with a keen eye to decorative as well as pictorial effect. As a whole, however, the best monochrome work was undoubtedly shown in the Easel Club, where the exhibits, instead of being merely studies or designs for book illustrations, were mostly complete pictures in themselves, expressly composed and wrought to take the fullest advantage of the single colour in which they were executed.



"THE CLOSE OF A SHOWERY DAY."

E. GABRIEL MITCHELL.

greyness of the atmosphere, and the sheen of the dew-laden grass being most faithfully reproduced. William H. Vernon had several meritorious works, showing considerable refinement. "Waiting for Breakfast," by Jonathan Pratt, was painted with great precision and attention to detail. Arthur J. Gaskin's three contributions, though disfigured by some mannerisms, were redeemed from being merely clever eccentricities by their rich harmonious colour and precise draughtsmanship. A couple of strong "Coxey" effects were by W. H. Starkey. "Roses and Anemones," by Mrs. Morgan, were nicely touched. An excellent likeness of Dr. Mann was contributed by Edward Harris, and may be bracketed with E. Bernard Taylor's portrait of the headmaster of the Birmingham School of Art as being strong and forcible pieces of work, successful not only in catching the characteristics of the sitters, but also in a purely artistic sense as well. W. H. Mander's "Old Bridge at Capel Curig" showed a distinct advance, and was an effective rendering of a

E. G. Mitchell was again seen to great advantage, and his several exhibits were all of high quality, "Lusty March" was a forceful effect of wind-swept sky, well massed, broad, and atmospheric, while the "Close of a Showery Day" was at once most daring and successful in its unconventional presentation of the huge mass of gleaming cumulus cloud rising above the horizon, and which, handled in a less skilful manner, would have probably overpowered the rest of the picture. H. H. Sands was represented by some half-dozen scenes of rural life, all handled with much power, and a thorough insight into his subjects. What impressed one more especially in Mr. Sands' pictures was their thorough sincerity; the men and horses that he depicts are typical of the soil, and though his works are distinguished by poetical feeling, it is attained without any attempt of idealization. Another artist working in a somewhat similar manner is G. O. Owen, whose "Toil Comes with Morning" was tender in sentiment and full of mystery. W. J. Wainwright contributed two figure studies full



"THE GOLDEN HARVEST OF
THE TOILFUL YEAR."

H. H. SANDS.

of character, and marked by the technical skill which invariably distinguishes this artist's works. Some fresh breezy impressions of driving cloud were by John Keely. Oliver Baker had several powerful etchings. A silvery effect of poplar trees overhanging a river was by W. H. Whitworth, and several pleasing figure subjects and landscapes were contributed by H. Foster Newey, the latter compositions being the most successful. Other notable contributions were by A. C. Shorthouse, W. M. Spittle, E. Kington Brice, H. Pope, and Fred. Mercer, the latter's sarcastically named "Birmingham Idyl" being at once a truthful and picturesque rendering of a most unpromising subject.

Y Y Y

THE Museums and Galleries Sub-Committee of the Corporation of Glasgow have determined to hold in the Glasgow Green Branch (People's Palace) a special exhibition of wood-carving and of the ornamental treatment of wood generally. The exhibition will be opened on the 20th December next, and will continue for a period not less than three months. Loans will be received and exhibited free of cost to contributors, cases will be provided for specimens which may require such protection, and the carriage of such loans as may be specially arranged for will be defrayed by the committee. In connection with the exhibition the corporation offer prizes and certificates of merit for the best examples of wood-carving sent in for competition. The prizes offered are £5, £3, and £2 for the specimens adjudged first, second, and third in order of merit respectively; but these prizes, or any of them, may be withheld should the judges deem the examples shown to be not worthy of such rewards. The competition will be open to all without restriction. All contributions to the exhibition, and specimens for competition, must be delivered at the Glasgow Green Branch (People's Palace), Glasgow, not later than the 30th of November. Specimens for the wood-carving competition must be sent in under a motto, accompanied with the name and address of the competitor, enclosed

in a sealed envelope, on the outside of which the motto of the competitor must be written. Further information as to the exhibition and competition may be obtained on application to Mr. George W. Ord, Curator of the Glasgow Green Branch (People's Palace).

Y Y Y

THE Committee of the Royal Amateur Art Society deserve a word of praise and encouragement. Certain vigorous and difficult reforms have been enforced and the result is that the exhibition held last month was better in every respect than its predecessors. It is surprising and encouraging to see so high a standard maintained by painters who are avowedly amateurs, and very few works were unworthy in aim or hopelessly weak in expression. This could not have been said ten years ago. The marked improvement in the character of the work exhibited has been obtained by a policy of rigorous selection and, we presume, by the presentation of medals in the present instance to Miss Alice Balfour for a vigorous landscape, to the Marchioness of Granby for her portrait of Mrs. Harry Lindsay, and to Miss Adèle Hay for a delicately-modelled bronze statuette. Apparently H.R.H. The Princess of Wales paints extremely well, and her two water-colour sketches would have attracted attention anywhere without any loyal consideration. Among the best of the subscribers' pictures was a broad "Limoges Cathedral," by Lady Maxwell Lyte, an excellent sketch of "Copenhagen," by Lady Anstruther, fanciful drawings by Mrs. Adrian Hope, and work at once serious and well directed by Viscountess Hood, Colonel Goff, Sir W. Colville, Lady Jephson and Miss Winifred Pember. Applied art was shown by Lady Ashburton, Lady Tweedmouth and Lady Jane Lindsay, and gave pleasant variety. Lady Elizabeth Cust, Lady Maxwell-Lyte, the Hon. Mrs. Charles Eliot, Lady Jane Taylor, the Hon. Sybil Leigh, Lady Arthur Hill, Lady Jephson and the Hon. Mrs. W. Lowther are amongst those members of the Committee to whom the marked artistic success of the exhibition was mainly due.



STUDY OF A HEAD

MARIANNE STOKES

THE
PROCEEDINGS
OF
THE
SOCIETY OF DESIGNERS
1898

EXTRACT FROM THE PRESIDENTIAL ADDRESS, DELIVERED BY MR. GEO. C. HAITÉ, BEFORE THE SOCIETY OF DESIGNERS, AT CLIFFORD'S INN, ON 7TH DECEMBER, 1897, AS AN INTRODUCTION TO THE SOCIETY'S COURSE OF LECTURES ON DESIGN FOR APPLIED ART.

THE title of my address this evening may be a little misleading, inasmuch as it is given as "On Design." To endeavour, however, to lecture upon design as a whole would be equivalent to a discourse upon man's gradual civilization from the earliest known time. For there has been no period, however remote, where design has not been found to exist as a concomitant of man. I have therefore ventured to think that my remarks upon the subject would be more suitable to the occasion if I confined them to drawing attention to some of those evils and neglect from which poor design has suffered in the past, and is still suffering, rather than by a discourse upon general principles or abstract reasoning.

I feel that this object could the better be attained by availing myself of the first public occasion which has presented itself, to give expression to some of the aims and possibilities of the Society of Designers, and some of the reasons why such a society was necessary. Until very recently design was utterly ignored by all except those immediately connected with it, and despised by all those who worked in what *were* called the fine arts, in contradistinction to the applied and industrial arts. And although we knew and felt this to be a great injustice, existing only by and from ignorance, yet we felt that we could hardly complain of the want of recognition by either public or State, or from other professions, so long as the profession had no representative body, combination, or cohesion within itself. We have, by our combination as a society, removed the extraordinary anomaly,—that, whereas every other phase of art expression—architecture, painting, sculpture, miniature painting, engraving, etching and illustration—have recognised societies and representative heads, the art of design as applied for industrial and manufacturing purposes was alone unrepresented; and as a consequence there has been no accepted professional etiquette, no communion amongst the workers; even the most distinguished designers whose work had been known to each other, and admired for years, were personally unacquainted. There was absolutely no outside incentive to support the dignity of the profession, or combined action to elevate and maintain the art of design.

Thus, while a multitude of reasons could be advanced why such a society should be formed, and

ought to have been formed years ago, few, if any could be given against the formation of a representative body. Those which found expression have, as applied to a general body, been proved to be utterly fallacious and unfair. For it has been said that designers could not combine for fear of their copying each other's work; that their jealousy of one another would create friction, and that commercial necessity would prevent their working in sympathy. This has not been our experience.

The society being formed and established, it may be asked—in fact has been asked—what it purposes to do. Although this is not the occasion to give utterance to all our hopes and aspirations, we may answer so much:—We propose, by removing the astounding anomaly referred to, to raise the status of designers—giving them a spur and incentive—to elevate and maintain the art of design, and thus, aided by the manufacturers, continue to prove, as we have already proved, that British design and British material lead the world in taste, and in excellence of manufacture. One of the objects of such combination will be to maintain and increase the good understanding and friendly feeling which have marked our relations with manufacturers during the last twenty years, and, actuated by and recognising as a necessity of the times, deliver from time to time, a course of lectures upon the varied phases of design as applied to manufacture particularly; to give exhibitions of design for such purposes when occasion occurs, and to represent as a body the art of design generally at home and abroad; to establish and maintain a professional etiquette, and in a multitude of ways assist design and designers, as the Royal Societies of Architecture, Painting, Science, and Literature have assisted, and still assist, those who follow such professions. So much for our *raison d'être*.

I should also like to take this opportunity of giving expression to some of the things the society was *not* formed to undertake. It was not instigated in opposition to any body or society whatsoever, or with a view to protect our interests as distinct from those of the manufacturer, with whom, as I have said, we have worked and shall continue to work in concord and sympathy. Neither must it be imagined that the society was intended to bear the character of a trades union. It has not been instituted for the purpose of advancing personal grievances, or to create them, but to deal with questions affecting the profession generally which have arisen, and will doubtless arise again, and which we feel could and should only be considered and advised upon by the dispassionate intermediation of a representative body. A writer

THE POSITION OF DESIGN.

once said some few years ago, "Designers should deserve before they desire." Designers, individually and as a body, are proud, and are not likely to ask for what they have not honestly earned. They do not ask for recognition now. They claim it. If, however, the efforts of those gone, and others still with us, do not justify such claim, we are content by our work to justify the desire of those that follow us. This object alone would be a reason for the existence of this society. We who have known the chill of neglect, and who have suffered from the ignorance and selfishness of those who profited by our efforts, and have made no complaint, feel the truth and force of Longfellow's grand lines :—

"Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time ;

"Footprints, that perhaps another,
Sailing o'er life's solemn main,
A forlorn and shipwrecked brother,
Seeing, shall take heart again.

"Let us, then, be up and doing,
With a heart for any fate ;
Still achieving, still pursuing,
Learn to labour and to wait."

The change and advance during the last few years in everything connected with design have been sustained and remarkable. Most of us can remember when the Liberty colours came as a revolution and a novelty. To-day the term has ceased to have a meaning. We have emerged from the crude and childish experiment of colour through the extreme of sad tertiaries to a grateful use of what is, in the best sense of the word, rich yet artistic colour. I recall the time when speakers spoke hopefully of the day when our womenkind would be courageous enough to use bright colours. We have only to look at the dresses and hats and tea gowns of the present day to realize there is no need for further despondency in that direction. We have also learnt to apply the principle laid down by Shakespeare when he says, "Oh ! how much more doth beauty beauteous seem, by that sweet ornament which truth doth give."

We are realizing that the highest interests of art are not, as once supposed, necessarily antagonistic to truth ; that science offers a helping hand, instead of retarding progress.

Eccentricity and vulgarity have stalked abroad, but, thank goodness ! the eccentric and vulgar have been seen less in design than in any other phase of art expression. In brief, designers have become in their work larger in expression as they have undoubtedly become broader in their sympathies. Their drawing has become more vigorous and certain, their work characterised with more fitness ; while, in regard to harmony of colour, little, if anything, is left to be desired.

While fully recognising the element of design in all phases of art and expressions of art, the position of design, as design, assumes a different aspect ; for it may be said to depend entirely upon the state of commerce and manufacture. It has, moreover, a more important function than other phases, or one rather of greater national importance, as it is the spring which sets in motion a multitude of skilled workers and mechanics, and a still greater number of labourers. It must, therefore, be considered first with regard to its utility and necessity, and in the second place as to its æsthetic aspect. It is, moreover, more than any other phase of art expression, conceived and governed in obedience to what is termed taste, which is most frequently but the fashion

of the hour. In fact, as already implied, it depends in a great measure, if not entirely, upon this element for its existence at all.

There can be no doubt but that in some cases familiarity breeds contempt, and more frequently indifference ; that is, where no detrimental consequences are likely to follow. We are so accustomed to see ourselves surrounded with a multitude of objects and materials upon which design has been expended, that we cease to notice them, or to be at all curious as to their origin, or how such became possible. The patterns of the very cloth we wear, our neckties, our fancy hose, ribbons, silks and lace ; our table linen, carpets, rugs ; our muslin, velvet and tapestry hangings ; our chintz and bed coverings and wall papers are all selected for their pattern and colour, and then forgotten. How prized the humble potato flower would be if it were but rare ; how cherished our common "scarlet runner" if it could perfect itself only under glass ! The very vigour and profusion of their growth, except for the few, detract from their unquestioned beauty. And it is, doubtless, the inevitable abundance and repetition of ornament which satiates ; that being so, how fit must be that ornament which does not offend ! Here alone, in this necessity of repetition, it will be seen how much greater is the problem to be solved, and how much more the limitations are defined than in other art expression.

The glorious privilege of freedom from repetition is denied design except in those isolated cases where wealthy individuals have special designs made for their private use only. I remember, as an instance of how a beautiful design may be vulgarised and its legitimate use retarded, the case of Bruce J. Talbot's famous laburnum and swallow design for woven silk hangings, which was awarded a gold medal in competition with the best work of the day. It was put on the market at a high price, and I understood that the manufacturers were robbed of the fruits of their spirited enterprise by the vulgar copies made by unprincipled firms, and the still more vulgar uses to which it was degraded. Moreover, designers do not enjoy that immunity and protection from the petty thieves and plagiarists which the painter enjoys. We are absolutely at their mercy. Our conceptions, and the results of our skill and experience, can be and are deliberately annexed and adopted, not only by unprincipled designers, but by a certain class of manufacturers. And we have seldom any chance of redress, inasmuch as the alteration of a leaf or the change of a flower may place us out of court.

I must content myself with a very brief survey of design in our own time, and to congratulate you upon the fact that a body of men have been at last persuaded to give expression to their views upon the art to which they have devoted their own life-long study and individuality. It has been recognised, and I think justly so, that the time has gone by for silence and secrecy. But there are two extremes—and we have barely escaped a danger which is only a degree less dangerous and objectionable—of allowing those to speak who know little or nothing of their subject, in the name of, and by the work of, the actual workers. My sense of justice and the fitness of things has been outraged, as yours must have been often enough, by lectures on subjects of which the lecturers were absolutely ignorant. I have heard a lecture on wall papers by an individual who was ignorant of the arbitrary dimensions of the pattern, much less the methods by which they were reproduced, and who took up more than half the time reading extracts from William Morris's "Earthly Paradise." I have heard a well-known painter express surprise at the fact that wall papers were reproduced from blocks,



PAINTED FRIEZE.

DESIGNED AND PAINTED
BY T. R. SPENCE.

or rollers, in relief. I have heard a lecturer at one of our oldest and most respected societies declare to an audience, chiefly composed of workers, that he had in a few weeks educated children from the gutter to be skilled designers for applied art. I have heard apology made for claiming design as an art at all. I have over and over again heard it denied this or any other position—social, professional or artistic. I have the authority of a well-known designer for the statement that a certain firm, by whom he was at one time retained, expected the designers to leave the premises by a back staircase, because the gentlemen clerks in the office objected to their passing out with them!

The spirit of the times of 1710 existed until yesterday. In fact, it exists in some degree and some directions still. On the tombstone of Huntingdon Shaw his epitaph reads:—

“Here lieth ye body of Huntingdon Shaw of Nottingham, who died at Hampton Court, the 20th day of October, 1710, aged 51 years. *He was an artist in his way*; he designed and executed the ornamental iron work at Hampton Court Palace.”

He did not, however, design them, the designer being Jean Tijou. Still, who shall say that the man who executed the work was not an artist, if not the greater of the two, in the broadest and best sense of the word? for these gates remain the wonder and admiration of all workers in iron to the present day.

The late John Sedding said, shortly before his death, “You must write on my gravestone: ‘He made the doors at Holbeton, *and was an artist in his way*.’” Yes, gentlemen, who shall deny that Sedding was an artist in his way?

And here I should like to bear humble testimony to the great work done for design by architects as a body, and to those of the profession who devoted their best efforts to that branch of art which has been so slighted. The parent art of architecture has always had a warm corner in her heart for the poor Cinderella, Design. The names of Welby Pugin, the elder, Sir Digby Wyatt, Bruce J. Talbot, E. W. Godwin and Burgess must ever be honoured and revered by art designers.

I could give you further instances of neglect and ignorant intolerance, but I have also lived, thank the Fates! to see all this changed; to see the poor Cinderella the chosen of her sister arts, and to see those who once scoffed in their ignorance fail lamentably when, as a last forlorn hope, stern necessity compelled them to turn their direction to design, a phase of art they had ignored and despised.

While in the past the recognition given to painting as a profession robbed us of our designers, the art of designing is now being recruited from painters and sculptors. We have now a president of the Royal Academy no less a designer than a painter. We have the Arts and Crafts Society, and the Guild, of which painters, sculptors, and architects aspire to become members, to meet the designer and craftsman. We have great painters spoken of and ambitious to be known as designers, amongst whom might be mentioned Sir E. Burne-Jones, Sir W. B. Richmond and Professor Herkomer. We have, moreover, the importance of design recognised by government and State, and by the press of to-day, and much of the shadow under which design has languished has been dispelled. Every designer must be proud and grateful for such, I will not say favours, but rather, recognition of rights. We are not, if I may venture to speak for the profession, insensible to the fact that much remains to be done; we feel we are the best suited for the work, and we are determined to do it. We have combined to work for the honour and glory of our profession, and by combination hope to counteract evils, to encourage laudable efforts, and to deal with those interests which must needs be free to flourish and progress from attack by individuals or bodies. Among the dangers likely to arise from this swing of the pendulum, not the least is one which appears to be gaining ground, the idea that whereas all men may not be painters or artists, as it is usually put, they may all be designers. Now if this were possible it would certainly be very undesirable, inasmuch as there would be neither the means nor the incentive to purchase or carry out their work, and a designer loses his right to existence as such whose work is not carried out.

Only in February last appeared in the “Star” some notices and account of the “New Art Teaching at Bermondsey,” in which we were told that boys of twelve and fourteen have been educated to design for wall papers, tiles, &c. I do not for one moment wish to damp the enthusiasm such efforts may inspire, or the pride of those who create them. But when will it be understood that no worker is worthy of the name of designer until he or she masters and understands the principles and restrictions of the medium by which the design will be applied? To suppose that boys, be they twelve or twenty, or forty, can design for wall paper or fabric, or indeed for any manufacturing process, without experience and knowledge of their various requirements, limitations and conditions, is not only absurd in itself, but positively cruel to the pupil, and gives unmistakeable testimony of absolute



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ignorance on the part of the teacher. A diagram is given in the paper I refer to "of certain elements of design," which is so bad that it can scarcely be the work even of one of the boys alluded to. But even the limited achievements of these children is taken as a stick good enough to beat South Kensington with. Because a few men who knew their subject complained of some of the methods adopted by the department, every speaker, no matter how superficial his knowledge, believes it to be the correct thing to do.

The department has much to answer for, doubtless. But it becomes too ridiculous for "those masters who have interpreted the spirit of the scheme so successfully, and have NOT made the teaching of art a special study, they having to teach a score of subjects besides. (Heaven help us!). Two hours a week is all the time allotted to this work"—to sit in judgment. Two hours' study of art per week! And for such to raise their voices on design in the days that have seen an Alfred Stevens, a Bruce J. Talbot, a Welby Pugin, a John Sedding, a Godwin and a Morris; and such modern men as Spence, Owen Davis, Day, Gwatkin, Brophy and Jonquet, Voysey, Turbayne, Dresser, Alex. Fisher, Walter Crane, and a host of others!

The article quoted from finishes thus:—"One of the foremost designers of the day pronounced some of the designs to be admirable by whosoever produced and under whatsoever circumstances." One would like to challenge this statement, for I confess I am something more than curious to learn the name of this "foremost master of design."

All this is very amusing, but it has its serious side also, even if we only look at the mountains of unlearning those poor children are piling up for themselves by such misdirected efforts. They should be taught that design is a great intellectual art, and not the invention of pattern only—not the covering of paper with ornament for its own sake—but the selection and adaptation of beautiful forms in a way suitable for, and possible of, reproduction by and in the material selected.

Now, in contradistinction to this futile and pernicious system of teaching, take for a moment the example of the Royal Drawing Society, of which H.R.H. Princess Louise, Marchioness of Lorne, is president, and compare its objects and accomplishments. Here we have the training of hand and eye, and the acquirement of the ability to depict and represent things as they are—surely a necessary preliminary to the art of design, which is the adaptation and idealizing of things from what they are into suitable form for purposes of man's requirement. We can understand

such a society as this, and, having such aims, can only wish it all success. If those fortunate pupils so trained ever have a song to sing, be sure they will know how to sing it.

It must, of course, be taken for granted that the designer is able to draw, yet the acquirement of such ability has nothing whatever to do with design as an art. It will soon be found that the designer's art is not one that can be expressed at the will and inclination imagined, as he has to make his work producible apart from the conception. And he will generally find that the scale and conditions under which he is expected to work will, at the commencement of his career, fetter his abilities, and many an idea, beautiful in itself, will have to be rejected for something more suitable. Yet it is by reason of this exercise of restraint and sacrifice that the ornamentist becomes a master, and in the end triumphs by, and not in spite of, the apparent opposition. This is just where design for reproductive purposes stands upon a different plane from that of the sister arts; it depends more upon its utility and fitness than its beauty, for the most Utopian of persons would hardly ask manufacturers to continue to expend large sums upon the reproduction of designs—no matter how beautiful they might be—that they could not sell.

In design the master shows himself *not* so much in the subject selected, as he does in the *treatment of his subject*. There appears to be a most serious confusion in the use of the terms craftsman and designer. It by no means follows that a man must be a "craftsman" to be a good "designer." On the other hand, the "craftsman" would in no way suffer if he had some knowledge of and capacity for design. Still, I do not recognise it as an *absolute* necessity, though I am prepared to admit that it would be advisable. On the other hand, in some cases where delicate work is demanded, it would be absolutely detrimental to a designer to indulge in occupations that would injure and ultimately destroy his delicacy of touch. We shall, inevitably, always have division between those who create the idea and those who carry it out.

There is another influence which I may venture to question the utility of, while not for a moment questioning the motives that prompt it, but I must say that to my thinking the competitions for design for students, which have become such a feature in some of our art monthlies, are calculated to do more harm than good. I think they have a pernicious tendency, inasmuch as those who compete—having had little or no chance of acquiring knowledge and



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experience—rely upon the spirit and often the detail of practical workers, which they adopt and annex without knowing the why and wherefore! I was pleased to see that at least one editor in criticising such competition work was candid enough to point this out, and to mention the name of the designer whose efforts had been laid under contribution.

If those who desire to recruit the ranks of our profession would be content to labour and to wait, as we have all had to labour and to wait, it would be better for their chances of ultimate success. The secrets of a craft are not imparted or impartable in a year or two—or even in ten. It would also be more fair towards those upon whose efforts the reputation and position of design rest—those who have to bear the responsibilities, both domestic and professional. And this leads me to a question of how this knowledge should and might be acquired.

I am altogether in favour of the good old-fashioned method of apprenticeship. It worked well in the old days, and works well now in those callings in which it is still in vogue. I find the following note in "The British Architect" for October 15th:—"The chief outcome of the conference of the representatives of the building trades held at the Craft School appears to be a consensus of opinion that the system of apprenticeship should be revived and more adequately maintained; a conclusion with which we are quite in agreement," and I must say I also am of that opinion.

By such an arrangement the advantage would be mutual. It would be to the interest of the master to

impart all he knows of his art, and that as quickly as the pupil was capable of receiving such knowledge, inasmuch as he, the master, would derive the benefit such knowledge would make possible of his pupil's assistance. Such experience would save an agony of misdirected labour and heart-burning effort. I am sure design would benefit by such an arrangement, as architecture has by its system of articulated pupils.

Y Y Y

PAINTED FRIEZES.—The deep frieze as a valuable element in the decoration of rooms has during the last few years increased in public favour, and bids fair to supersede the narrow slips or borders, which could never be dignified by the name of frieze. It has many qualities to recommend its use. In the first place, it gives a wider field to the designer. His fancy is less fettered, and in hand-painted work he has the opportunity of treating specially certain features and spaces that occur in the architectural details of a room; for instance, over fireplaces and doors, &c. (which, for dignity and height, are carried into the frieze over the picture mould), arched recesses, and many other shapes where the ordinary continuous mechanical design has no sense of fitness in its application. Even when the design is a repetition only, the artist may vary the details of his colour and add a changing interest without injury to the general run and form of his design. The designer may seize and use vertical or horizontal lines and features which may accentuate or leave undisturbed the main features of the architectural detail. Deep



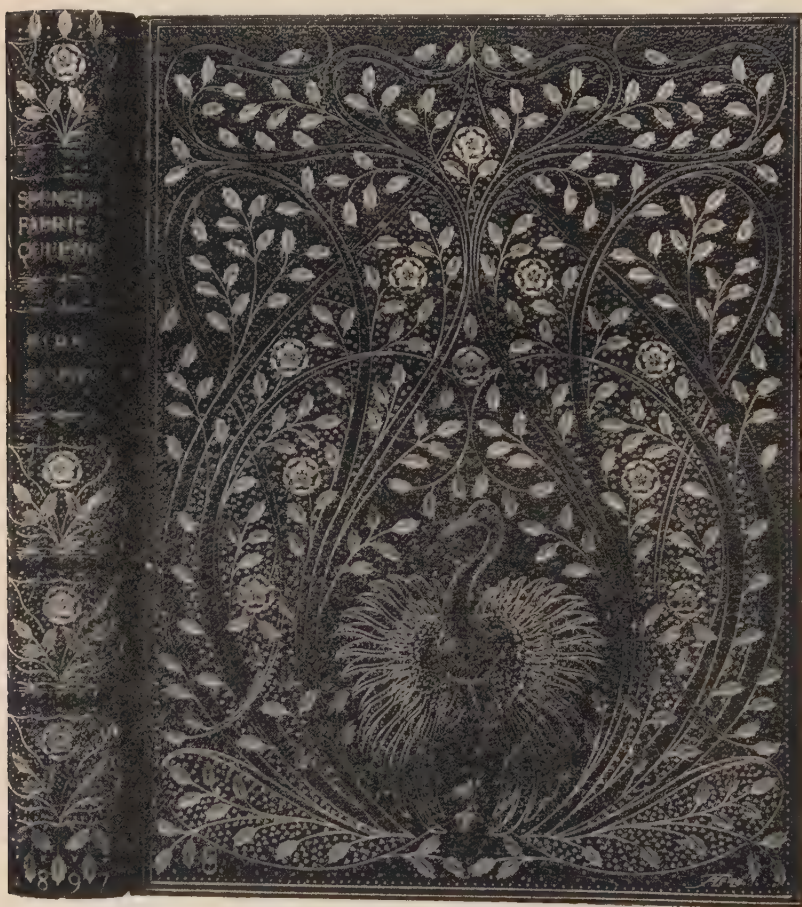
PAINTED FRIEZE.

DESIGNED AND PAINTED
BY T. R. SPENCE.

friezes lend themselves as crowns to the whole space coming between the bottom of the plaster cornice and the top feature of a high panelled dado, whether the framed dado is left in its natural colour or painted in a tint. A common practice in modern houses is to hang pictures near the ceiling and generally piled up in pyramids. A deep frieze defeats this bad habit and keeps the pictures or other objects pretty near all on the line, which is the haven where artists desire their work to rest. By this means you use the space that is to let as the field of your decoration, and that which comes below, if either covered with a plain tinted paper or one of unobtrusive pattern, forms a restful ground on which to hang your treasures. To keep the whole treatment of the wall successful in colour, the

EXTRACT FROM A PAPER UPON PAPERHANGINGS READ BY MR. COWTAN ON OCTOBER 9, 1844, BEFORE THE DECORATIVE ART SOCIETY. — Mr. Cowtan concluded by observing: — "The example of those" [this refers to the French who "took up the ground we have deserted"] "who have erected their temple of fame almost upon our foundation, should cause a spirit of inquiry into the means to be employed in regaining our lost pre-eminence. The increasing facilities which we are every year receiving, and the improved feeling that now exists towards decorative works, should also be inducements to draw some important attention to the system of improving paperhangings in England. If we cast our eyes

towards the French, as our principal competitors, we find that the methods in practice here are precisely the same as those they have in use; that in the mechanical branches we are superior, and the colours we employ are far more durable; that at one time we equalled their productions of the present day, and the only difference now existing arises from our want of proper artists, and, of course, the want of proper instructors to educate them for the profession. While they employ (as did our former manufacturers) men who understand the principles of design and the harmony of colouring, and who make it their study to combine graceful forms with taste and cultivated judgment, we cause those important branches to devolve upon persons who, to gain a scanty living, require to unite the two professions of designer and dealer in block-cutting. It is not to be expected but that such men will throw off a number of patterns of inferior quality; they cannot be supposed to devote the attention which is requisite to produce good works; indeed, they have never had the means of education to enable them to equal the emanations which result from scientific study and practice. This



BOOK-BINDING.

A. A. TURBAYNE.

tint of the ground of the wall covering and frieze should be the same, there being plenty of varying and decorative colour used in the ornament of the latter. It is a delusion to imagine that a deep frieze lessens the apparent height of the room. The depth of the frieze allows the designer, if necessary, to introduce features in his design of lengthy marked vertical lines, which always tend to increase the delusion of height. — T. R. SPENCE.

WE give an illustration of a new binding designed by Mr. A. A. Turbayne. The book is the new edition of Spenser's "Faerie Queene," in six volumes, illustrated by Mr. Walter Crane, and published by Mr. George Allen. The binding is in red Levant morocco, and has been tooled by Mr. W. T. Morrell.

evinces a great want of encouragement on the part of the English manufacturers that we must hope to see remedied. The designer, in England, is not deemed the man of talent—the man of genius, to be looked up to as one possessing great and superior abilities—whose refinement of mind ensures him respect and honour wherever he goes. No! He on whom the manufacturer depends for his success in trade, he on whom devolves the important task of creating beautiful forms and elegant combinations, it is a melancholy fact, is paid less for his labour than the mechanic who is employed merely to print the pattern after it has been prepared to his hand, who has no necessity for thought, nor anything but that which is within the power of common animal strength to effect."

RECENT PUBLICATIONS.

PORTFOLIO MONOGRAPHS.—The latest of these is one upon Greek bronzes by the keeper of Greek and Roman Antiquities in the British Museum, and it may therefore be taken for granted that it is good of its kind as need be. If there is ever a fault in the work it is there for our brother archaeologists to amuse themselves with, but the writer of this brief notice does not pretend to their knowledge, and has only to say that the treatise, short as it is, makes a welcome addition to the little he has. To him it appears to supplement and complete the more than excellent "Handbook" which but lately we had from Prof. Ernest Gardner. As that deals with Greek sculpture in general, and this with the bronzes, the two can hardly be parted when once we have them together. The producer of bronzes is freer in many ways than his brother, the sculptor of marbles. As long as buildings are things of stone the latter will be in request, but the tendency of art is towards individual expression, and if the said sculptor be told to go his own way, it is likely that he will be only too glad of the opportunity. It is enough for the purpose to point to what was required of the Greek artist before and after the Peloponnesian war. It was noticed in reading the "Handbook" that the author repeatedly spoke of "free" sculpture in the sense of unattached or independent, and that examples of work complete in themselves became more and more numerous as we proceeded. So free in a sense was Praxiteles when the representatives of the democracy no longer required him, and freer by far when working in bronze than in marble. An art independent of architecture could be practised, it might be thought, anywhere, and Alexander, with worlds to conquer, was continually setting up statues; but these, be it noted, were almost always in bronze (the exceptions but prove the rule), and one good reason would be that marble was not obtainable. "Lysippos, the most prolific of sculptors, worked entirely in bronze." The art of casting is, perhaps, the oldest there is, and helpers were always at hand. He was inseparable from Alexander, and accompanied him wherever he went. Had he stayed in each place to execute statues in marble, how little would have been done! That the art requires no apology the reader cannot want to be told. It is older by far than anything that can be described as Greek sculpture. Had we not coins and statuettes in this metal we should never have known what we do of the monstrous achievements of Pheidias; the Olympian Zeus, and the Minerva. Then during a long period, and for the reason suggested above, it was the most favoured of arts. The original bronzes have only too often been lost, and it cannot be hoped that they will ever be seen again.

E. R.

Y Y Y

"A LOWDEN SABBATH MORN." By R. L. Stevenson. Illustrated by A. S. Boyd. (Chatto & Windus).—Mr. Boyd has, on the whole, illustrated in pen and ink Stevenson's Scotch verses too much in the style of the journalistic artist. By this we do not for a moment imply that the drawings are poor as

drawings. They are not. But in our judgment they are literal and want the touch of genius which would have made this book so delightful in the hands of a suggestive humorist, such for instance as Caldecott. The best of them perhaps is the "auld prentor" leading the tune, and this one is delightful.

Y Y Y

"THE LITERARY YEAR BOOK," 1898. (George Allen). (3s. 6d.).—Under the editorship of Mr. Joseph Jacobs "The Literary Year Book" makes its appearance in a slightly altered and exceedingly useful form. Its lists of "Indexers," "Typewriters" and "Searchers" will be welcomed by many who live a little off the general track of literary communication. We are not equally certain of the appreciations of living writers; such selections are invidious at the best, and we have too much nowadays of this personal dissection and *placing* of literary workers.

Y Y Y

"THE LAST TREK" is the title of the last drawing done by the late Sir J. E. Millais, Bart., P.R.A., and it is a very beautiful one in simplicity and pathos.



"THE LAST TREK."

SIR J. E. MILLAIS.

A white hunter who has braved the blasts of the desert and the perils of the hunting veldt for many a season, at last fails of malaria and dies by his waggon, with his faithful Zulus tending him. This picture, which is well known as the frontispiece to Mr. J. G. Millais' "Breath from the Veldt," has been finely reproduced in photogravure, from the original drawing, by Messrs. Sotheran, and the impression now being sold is limited to 550 copies.

Y Y Y

OFFICIAL CATALOGUE OF BOOKS RELATING TO JAPANESE ART IN THE SOUTH KENSINGTON MUSEUM. (6d.). (Department of Science and Art). This is a useful and much needed compilation. It is arranged on a clear and simple system of sections which will enable any student of Japanese art to find what he wants without difficulty or delay.

Y Y Y

"EXAMPLES OF OLD FURNITURE." By A. E. Chancellor. (B. T. Batsford, 25s.).—Presents a series of examples, most of which have not hitherto been illustrated in book form. We hope to return to a consideration of this valuable collection later on.



WHITE LINEN ALTAR FRONTAL,
WORKED IN FLAX THREAD.

JOH. HARRIS AND SONS.

RECENT ECCLESIASTICAL EMBROIDERY.

AMONG old forms of needlework none are of greater interest than the silk embroideries done by mediæval fingers for church purposes. In their minuteness of detail, their grace of design, their jewel-like colouring and shining surfaces they are comparable with the glass or the illumination of the vellum missals of the same period.

It is no small triumph to have achieved in modern days by different media the same result, and Messrs. Harris and Sons, of Old Bond Street, have admirably succeeded in doing this. The material they use is flax, and difficult as it is to realize it, the whole of an altar cloth can be made of this material, and yet reflect such a gloss and lustre that only the most practised and minute examination can distinguish it from silk. We are able to reproduce two of these altar frontals, and although no black and white picture can give an adequate idea of their beauty the pattern and design is well shown. The first is an Easter frontal, or for other festivals when white is used. It is on white linen, and the cross in the centre is of gold flax outlined in gold thread.

The four orphreys are of red linen, and on these lilies are worked, the leaves green, the flowers in creamy yellow tints.

The other altar frontal shown is of green linen worked in many subtle shades of pink, green, gold, and blue. The inscription for the front of the super-altar is worked in a basket stitch of gold flax thread, and the centre designs are solidly embroidered of gold thread, which also enriches the orphreys. The whole effect is brilliant and wonderfully convincing. Astonishingly successful as Messrs. Harris are in this flax thread work, it must not be supposed that this is the beginning and end of their art. Quite the contrary. There is really no form of church embroidery in which they do not excel. They work on silk, satin, brocade or velvet with equally beautiful results. One branch of their occupation lies in tracing their own designs upon material sent to them by amateur or other workers.

Those who visited the exhibition in connection with the Church Congress in Nottingham will remember the various specimens shown by this firm, and perhaps we may be allowed, in conclusion, to add that their art is not by any means exclusively confined to church work; but extends to homelier things, as waistcoats, slippers and quilts. This many a fair lady bent on present-hunting has discovered to her delight.



AN ALTAR FRONTAL OF GREEN LINEN,
WORKED IN FLAX THREAD.

JOH. HARRIS AND SONS.



APHRODITE POURTALE

(From "Greek Bronzes")

"ART MASTERS



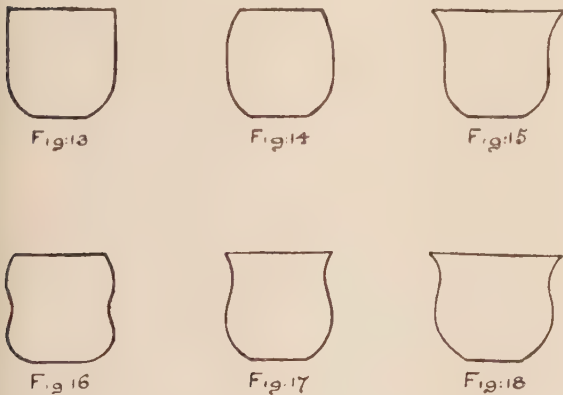
AND ART STUDENTS"

DECORATIVE DESIGN.—V.

[All Rights Reserved.]

HAVING considered the methods of making designs from so simple an element as the straight line arranged in a position so far removed from complexity as to be only in rectangular relation, we will regard for a moment the question of *fitness*.

As an example, let us in passing imagine a curtain which, under ordinary conditions, is made of a soft, flexible material, and falls in folds of a more or less rounded character. Does it seem at all reasonable



that a pattern made entirely of a series of unvarying, rigid, straight lines placed formally at right angles one with another, can appear in harmony with a substance, the spirit of which is pliancy and suppleness?

We must, however, here beware of falling into the error of supposing that by this is meant a hard and fast rule implying that straight lines should never be used for curtains. There are many cases in which straight lines may be so used with good effect, sometimes in combination with curved forms, and sometimes arranged in parallel bands with large plain interspaces, as well as in other ways. Because one cannot with pleasure and benefit make an entire meal of mustard, it does not follow that mustard is not good to eat, in its proper quantity, and in its proper place. What we should clearly understand here is that a design composed *entirely* of straight lines arranged, rectangularly can scarcely be well fitted to the pliable and undulating qualities of the curtain.

There are several points of view from which this all-important question of fitness may be regarded, and the one here instanced, that of form construction, is a point of view which should never be lost sight of in our compositions.

The intelligent student will have noticed that in our last chapter the principle of *development* of repeating patterns from a simple element was the chief point. Let us see how this principle works out in relation to the shapes of vessels.

In Fig. 13 we have shown in elevation a cup or bowl of simple shape, such as we may well imagine to have been fashioned by one of the earliest workers in clay. The contour, after curving outwards from the foot, passes in an upright direction to the top of the vessel.

We will suppose that the maker of this simple vessel felt a desire to introduce some change in his form, or



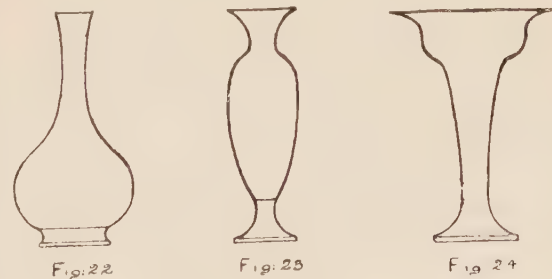
possibly that he wished to give his bowl a degree more of security as to its holding liquids. It might well be supposed that a form represented by Fig. 14 would be the result. At all events, here we get slightly more line movement in the contour of the vessel.

A similar development is shown in Fig. 15, the path of the added curve in this case going outwards instead of inwards.

In Fig. 16 we have a combination of the two curves, the lower curve being hollow outwardly and the upper curve full in the same direction. Fig. 17 shows a combination of the curves arranged in the opposite way. Fig. 18 is practically Fig. 15 with the addition below of a full outward curve.

In the six foregoing illustrations little attention has been paid to size proportion, or variety of measurement, a quality upon which great stress has been laid, and one that should never be neglected in the process of designing.

We will now see what effect variety of size proportion has upon this arrangement of inward and outward curves. Figs. 13 to 18 are square in character, the width being practically the same as the height. In Figs. 19, 20 and 21 we have adopted a slightly taller proportion and varied the length of the two curves. The addition of a foot confers some finish upon these shapes, but the effect of the forms in comparison with the six previous ones can be easily gauged with absolute exactness by covering up the foot of each with a piece of white paper.



Figs. 19 to 21 show in some degree the evolution of the typical vase form from a cup or bowl-shaped vessel, the development being mainly a matter of proportion in size, though line movement enters largely into the effect. This line movement is, however, as



ENAMEL WORK.

E. THORNTON AND S. C. CURTIS.

we should be careful to observe, almost entirely contingent upon the change of size proportion.

In Figs. 22, 23 and 24 we have further developments of vase form, arising primarily from the effect of different size proportion. We note that there is no more complexity of curvature in the contour of these forms than we find in Fig. 20, together with its foot. There are only two curves, one hollow outwardly and one full outwardly on each side of each form.

Many other forms may be developed from these simple curves simply by changing the relative size proportion of the different parts, and, if the student pursues his exercises to a certain point, he will discover that vase forms resolve themselves into several well-marked types, many varieties being producible in each separate type. This has a bearing upon the question of the formation of *style*, a branch of our subject which is looked at very differently by writers on design.

The formation of style is a most interesting and important consideration in the study of design. And at this stage it is well to try and discover upon what it chiefly depends. Let us look at it first from an individual point of view. If we make a number of designs for vase or vessel forms, limiting ourselves to the simple curves previously described, we shall find that out of the several types of shape which result from our experiments, we shall experience a preference for some particular type. Then, by developing this type to the utmost by change and variety of line movement, some especially characteristic form will result, a form which may by its peculiar features stamp itself with an identity different from others we have seen. And by repeated efforts and experiments we may develop other variations in form from the same type, and thus create a style peculiar to ourselves, arising partly from our personal preference in form and partly from the extent of our work or experiments in design. Many failures will no doubt occur; still, if from numerous failures we may fortunately be able to cull one precious and beautiful arrangement of form we shall not have worked in vain.

To us this appears to be the only true and natural method of arriving at genuine individuality and originality in design. First understand what the forms are that you are going to use, then concentrate all your powers upon their *arrangement* so as to get the utmost effect from the elements or forms used. Perseverance, and a faithful search after variety of arrangement will do much to form the bud which afterwards will expand into the lovely flower of exquisite design.

THE CENTRAL SCHOOL OF ARTS AND CRAFTS.

ONE must certainly give praise to the Technical Education Board of the London County Council for the institution of the Central School of Arts and Crafts about a year ago at 316, Regent Street. They recognised a need of the times, and the school, by development and extension, will in a very great measure supply what is wanted.

It has long been felt that there is a great want of originality and individuality in design as applied to all artistic trades. To meet this the Technical Education Board some four or five years ago instituted a number of scholarships and exhibitions, which were open to all young men and women actually employed in any trade requiring artistic handicraft. These varied in annual value from £20 to £5, and were intended to enable the students to carry on their studies at approved day schools of art in the metropolis, or to attend the evening classes in connection with them. These scholarships and exhibitions were of great benefit to many, but the art advisers to the Board felt that more was necessary, and at last persuaded the central authority to continue and extend the good work. The furtherance of this stimulus to improvement in the trades requiring artistic handicraft took the form of a Central School of Arts and Crafts. It was opened on the 2nd of November, 1896, with about one hundred students, and by the end of the first session the number of pupils on the books had risen to between three and four hundred. Mr. William Garnett and Mr. George Frampton, A.R.A., were chiefly instrumental in the formation of this school, and when it was started Mr. Frampton and Mr. Lethaby were elected the directors, with a long list of assisting teachers and lecturers. The curriculum of the school embraces the study of and lectures upon architecture, drawing, decoration, wall paper and textile design, metal work, modelling, enamelling, silversmiths' and goldsmiths' work, lead work, glass painting and staining, the mechanical side of building, bookbinding, and embroidery; in fact, a complete and comprehensive study of all the art trades. Admission to the school is, within certain limits, only extended to those actually engaged in these trades, and the school makes no provision for the amateur student of drawing and painting. The special object is to encourage the industrial application of decorative design, and it is intended that every opportunity

should be given to the students to study this in relation to their own particular craft. There is no intention that the school should supplant apprenticeship—it is rather intended that it should supplement it and the workshop by enabling its students to learn design and those branches of their craft which, owing to the modern sub-division of processes of production, they are unable to learn in the workshop. The great specialization in industries tends to destroy the finishing craftsman and rarely encourages him to do more than keep repeating one section of work. The encouragement here held out and the opportunities given him for original work and for the expression of individuality in design, together with thorough tuition in all technical details, ought to do much to improve all artistic trades. This Central School of Arts and Crafts does not teach “teaching,” but teaches men to “create,” and endeavours to educate the craftsmen through masters who are artists and practical craftsmen.

It is known to all of us that great sums of money go to France and to Germany year after year for artistic designs, and the movement which has been started by the Technical Education Board of the London County Council, if continued and supported, should certainly keep a great deal of that money in this country. This is the object held very much in view, and already inquiring visitors from France and Italy have been over to inspect the school, its plans and the lines upon which it is worked. There is at present no school in Paris like it.



A BOOK COVER.

DESIGNED BY D. COCKERELL.
EXECUTED BY F. H. LLOYD.



A BOOK COVER.

ARCHIBALD MOLYNEUX.

This London school is an experiment, but the intention is to extend it, and if it attains the object for which it was founded, then it is to be supplemented by schools of a similar kind in every district. From these branches the students can come up to the first and initial school as to a university to have the benefit of the assistance of the very first masters. The scholarships which have been awarded for the last four or five years were felt to be insufficient. Something more was needed to raise the general standard of work, for it was found that without this students are apt to continue in their old vices.

The building leased for the purposes of this experiment is what was formerly known as Morley Hall. At one time it was the home of the Lotus Club, and was afterwards occupied by the Young Women's Christian Association. Morley Hall consists of two houses, one fronting Regent Street and one fronting Little Portland Street. These are connected by a series of well-lighted rooms, now converted into studios. The Regent Street house, which is immediately opposite to the Regent Street Polytechnic Institute, is used for office, library, lavatories, students' common room, masters' common room, etc., while the Little Portland Street house has been turned into class rooms and store rooms. The storage room is exceedingly valuable, as this school will be made the centre from which casts and other objects will be distributed to schools on the recommendation of the Board's inspectors. The chief studios are between and in the rear of these two houses. These are large rooms, well lighted from

THE CENTRAL SCHOOL

above, communicating with each other and with the main entrance hall and lobby, which leads from the entrance in Regent Street to the Little Portland Street house. The modelling room, under the direction of Mr. E. Roscoe Mullins, is about fifty feet long and thirty feet wide, and is well supplied with easels, modelling stools, and all necessary furniture. The walls and shelves are covered with fine examples of moulded work, and copies of well-known pieces of sculpture are placed on pedestals in good positions. At right angles to the modelling room, and of the same size, is the studio under Mr. Catterson Smith, where drawing and design are studied. This room is well supplied with casts, pieces of statuary, and the coloured reproductions on the walls give brightness to the surroundings. Mr. Catterson Smith speaks strongly of the necessity of endeavouring to encourage original ideas, and to assist them by careful studies from nature, these only to be used as a means to an end—"designs," that is, "artistic in every way, full of the truths of nature, yet adapted to the uses required for wall papers, book plates, or other phases of artistic expression." From here a doorway leads into the architectural studio, which is under the direction of Mr. Halsey Ricardo and Mr. A. H. Christie. It is a large room, and

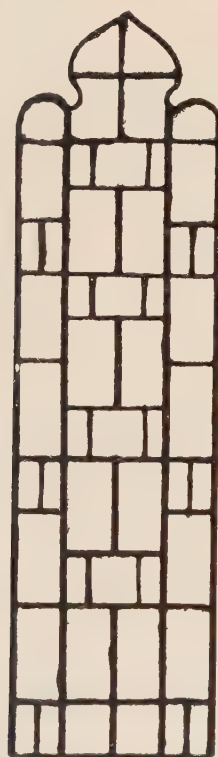
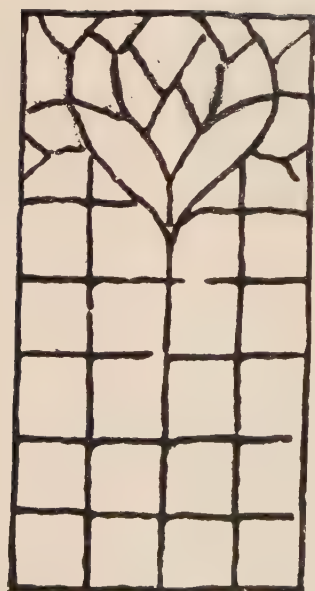
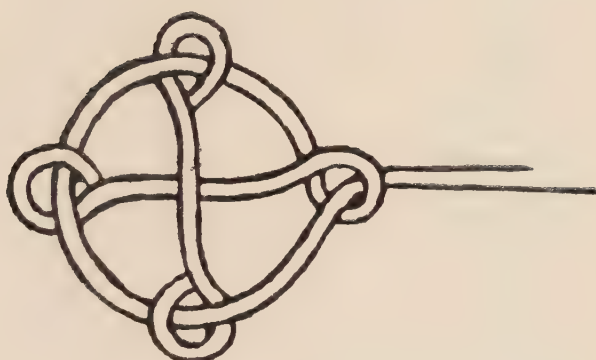
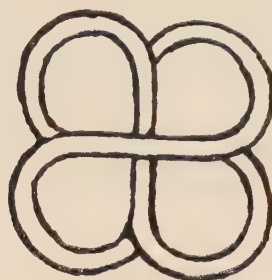
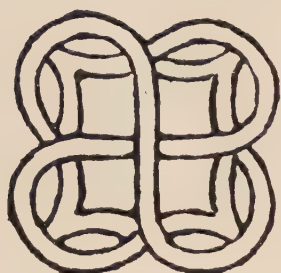


A BOOK COVER.

M. G. SMITH.

A STAINED
GLASS DESIGN.

contains many fine and rare examples of architectural ornament. The silversmiths' room is fitted up most completely with all appliances for working silver plate. With the rooms upstairs this branch of study—which comprises silversmiths' and goldsmiths' work, chasing, engraving, carving, and all hammered work in copper, iron, and other metals—has three or four rooms devoted to it under the guidance of Mr. Augustus Steward. It is a most important branch of the craftsmen's work, and has already produced an excellent effect, especially upon the technique, surface, and skill proper to hammermen, chasers, and engravers. The illustrations show some designs which have been worked out by students for specific purposes, and in great measure give satisfactory results. The long narrow design is for a napkin ring, and is so arranged that when cut out the ends will meet and make a complete article. The belt clasp, which is copied from one made of twisted wire, is a specimen of small silver work, and the cup is an example of large silver work. Both these branches of the trade are distinct, and are studied apart. In the hammered work, as applied to copper, all the work is done just as in the old times before the introduction of machinery, that is by "raising" rather than "spinning";





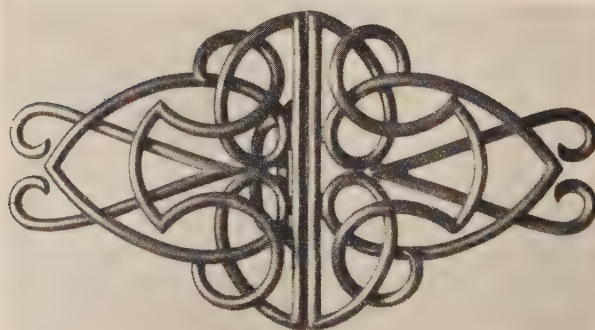
METAL REPOUSSÉ,
FOR NAPKIN RING.

T. F. GOLDWIN.



A SILVER GOBLET.

A. J. WILKINS.



A BELT CLASP,

W. LAKIN.



A MOTIVE FOR STAINED GLASS.

in thus retaining the quality of "texture" which is absolutely necessary to the best work, the Arts and Crafts School is doing good work in emphasising the value of pure hand-made articles. The absolutely necessary qualities of showing in the work how the craftsman uses his hammer, of surface, and of delicacy of mounting, are regarded as the things most to be considered. Without the aid of such a place as the Arts and Crafts School the handicraftsman, who from commencement to finish does every bit of his own work, would die out, for the use of machinery is death to hammered work, and encourages all the abuses of specialism. By the logical evolution of specialism it will happen that, in time, nobody by himself will be able to make a brooch. Enamelling is another study carried on at the school in two rooms, one for designing, etc., and the other fitted up for grinding and firing. Bookbinding is another branch, of which we give some three specimens; and embroidery is carried on, and a class has been lately formed for ladies. The school is fortunate in having the stained glass work placed under the guidance of Mr. Christopher Whall, a true worker with infinite experience.

"We are trying experiments here," said Mr. Whall, "and working at hitherto untouched problems, and I think the less we are talked about the better; but I'm not my own master in this place, and it is not for me to decide these questions. You may as well know what we are driving at rightly as know it wrongly. The rôle of this class, as of all others, is to unite the art and the craft; none of my students are let off this—not that they want to be. If an accomplished painter or architect comes here to learn stained glass, he must learn to 'cut' and 'lead' it as well as draw and paint for it. The next point is that we do not teach styles but principles. I find it answer best to start with a simple form and devote our attention to varying its arrangements and see what comes of it. Then to apply this to arranging our own special material. Then, perhaps, to add nature; besides this, we draw from nature with a great deal of keenness and industry. The first results are something like this, and I must leave you to imagine the higher developments when we come to apply our knowledge to the study of the human figure, and the serious work of composing stained glass windows."

There is also an excellent life class room; and, in fact, every opportunity of studying effectively the various branches of the arts and crafts is afforded, with capable masters to superintend and to encourage every evidence of real quality in the student.

B. L.



DESIGN FOR WOVEN TAPESTRY.

M. M. BRUNTON.

At a general meeting of the Royal Society of Painters in Water Colours, held last month, the following associates were elected full members of the society: Mr. Wilmot Pilsbury, Mr. Colin Bent Phillip and Mr. George Clausen, A.R.A.

THE President and council of the Royal Academy have purchased under the terms of the Chantrey Bequest Mr. Herbert Draper's picture "The Lament for Icarus," for £840.

THE death occurred last month of P. H. Calderon, R.A., the keeper of the Royal Academy. Calderon was born, of Spanish parentage, at Poitiers in 1833, and was trained as an artist in Paris and London. Settling in London, he rapidly made his mark, and became an A.R.A. at thirty-one. In 1867 he became a full Academician, and in 1878 he obtained a first-class medal in Paris and the ribbon of the Legion of Honour. At this time, and for the next nine years, he painted much; the list of his pictures exhibited at the Academy is a long one—most of them, though of fairly large size, belonging to the class of *genre* subjects, sometimes modern, sometimes antique. Among the best-remembered are his diploma picture "Whither?" an "Ænone," and the "Aphrodite," first shown at the Grosvenor Gallery—a much-discussed picture of the goddess floating on the deep-blue waters of the Ægean. In 1887 Mr. Calderon was elected keeper of the Royal Academy in succession to the younger Pickersgill. The keeper has a house within the Academy precincts, and is the official head of the schools. The salary attaching to the post is £800 a year.

THE Select Committee appointed to inquire into and report upon the administration and cost of the museums of the Science and Art Department have agreed that the whole area on the east side of Exhibition Road (except that occupied by the Royal College of Science, which cannot be sacrificed except at great cost) be exclusively devoted to the art museum and the art library, with provision for the conduct of the business connected with loans of art objects and the art schools. They are satisfied that the whole of this space is required for the art schools, the due exhibition of the art collections, and the administration connected with such a museum.

ON March 28th a gathering of art students at the Birkbeck Institute presented the life-class teacher, Mr. Childe Pocock, the lately elected R.B.A., with a testimonial in recognition of his valuable services as their instructor. The presentation and address were delivered by Mr. Armitage-Smith, principal of the institution. The testimonial, consisting of a bank-note, was enclosed in a copper casket, the work of one of the students, bearing an inscription on its lid. Mr. Pocock, who has been life-class instructor for many years, has, by the thoroughness of his methods and undeviating attention, both to the inside and outside work of his students, gained their sincere admiration and affection, and it was with a hearty enthusiasm, which does him great honour, that the proceedings of the evening were carried.

WATER Colour Painters have sustained a loss in the death of Mr. Charles Green. In a way it is a loss that is not likely to be replaced. Mr. Green was a painter of anecdote. His subjects were early Victorian in date, and by preference taken from the pages of Charles Dickens. They showed the very spirit of the period he illustrated. He was a delicate craftsman, with a refined colour sense.

NOTES AND QUERIES.

REPLIES.

ANSWER to B.G.—Nothing is better than the ordinary medium used by scene painters.

ANSWER to D.McG.—The more advanced of modern sculptors place Alfred Stevens before Flaxman in respect to the branch of sculpture you name. Alfred Stevens was a stupendous genius, whose work gains daily in repute. Certainly his subject groups forming part of the Wellington monument are superb. Casts of them may be seen in South Kensington Museum.

ANSWER to H.H.—This is rather a delicate question. There are now fortunately in London a number of excellent schools in which such a training can be got. Perhaps, having in view the value of the museum as an unrivalled storehouse for reference to the best decorative examples, and the excellence of Mr. Stephen Webb's teaching, South Kensington Royal College of Art would be found best.

ANSWER to WM. G.—This is a question which is frequently asked, and is too comprehensive to answer in this brief column. But we would call your attention to an interesting letter on the subject appearing in another column.

ANSWER to E.R.—The kind of paper preferred for this purpose by one artist will differ often very much from that chosen by another. But you can get many varieties of good paper from Cornellsens, No. 22, Great Queen Street, W.C., and Lechertier, Barbe & Co.

ANSWER to F.W.—Apply to Mr. Frank Short, R.P.E., Royal College of Art, South Kensington, S.W.

ANSWER to COLLECTOR.—The large paper copies of the Caldecott drawings are for those who send a 15s. subscription direct to the office now.

QUERIES.

[21.] What can be done to prevent the appearance of whitish "scum" which so often shows upon the surface of red terra-cotta modelled work?—F.N.

[22.] Is there any preparation that can be applied to a "wet" oil painting, which will at once make it dry enough to send to an exhibition?—D.W.

[23.] A brief explanation of the use of a proportional measuring point in perspective would be appreciated by F.H.N.

[24.] What is a "four centred" arch?—H.B.H.

[25.] Where can I find particulars of the quarrel between Sir Joshua Reynolds and James Barry, R.A.?—J.C.S.

[26.] Which kind of wall painting is best suited to the English climate—that in the manner of many French mural paintings done on canvas in oil and then fixed to the wall, or the Spirit Fresco process as adopted by the late Lord Leighton?—H.S.

[27.] Are Albert Onwater, Gerard of St. John, and Gerard David one and the same person or artist, as some affirm? What modern art critic is the best authority on this subject?—G. C. Bord.

[28.] I should feel greatly obliged if you will kindly inform me if you know of any book published on scene painting.—F.G.

[29.] Could you give me any information as to whether there is a demand for original designs for ball programmes and Christmas cards, &c.? Would it be any use for me to submit samples to firms such as Parkins & Gatto?—M.R.—Such firms as Messrs. Marcus Ward & Co., Raphael Tuck & Co., are always open to consider good, original work.—EDITOR.

[30.] What stains or dyes should be used in stencilling permanent designs on wool or cotton fabrics?—E.P.—An article on this subject, with illustrations, will be published in an early number.—EDITOR.



A Study
in Pencil.

Lucien H. Monod.

THE ARTIST.

A WALK THROUGH THE SALONS.

MANY critics in writing an article upon the Salons and other similar exhibitions, believe themselves obliged to review every work exhibited there, and their articles therefore become detailed catalogues wholly devoid of interest. We do not propose to follow this practice. It would interest the reader very little to find the entire catalogue of the Salon reproduced in an art review.

First of all it will be necessary to draw attention to the great change which has taken place in the relation between the two art societies in France, the "Société des Artistes Français" (the Old Salon), and the "Société des Beaux Arts" (the New Salon), which now for the first time have opened their annual exhibition side by side in the magnificent Galerie de Machines. In the centre of the gallery is an excellent arrangement for the sculpture, whilst the paintings, drawings and other

exhibits are arranged in the galleries surrounding. Now, as always, one is appalled by the number of mediocre and useless works to be found there; these, however, only render more remarkable those works which are worthy of being named "studies."

Two artists of the highest distinction first of all command our attention, Puvis de Chavannes and Rodin. We feel, indeed, that Puvis de Chavannes has never shown himself simpler or more noble than in that page of the history of Saint Geneviève here exhibited, in which he shows us the pure face of that Saint who watches over Paris, sleeping at her feet in the calm and silence of a cloudless night. With regard to Rodin, his two works have naturally aroused storms of anger and enthusiasm amongst the clans of rivals and disciples of the master. His group, "Le Baiser," is a work of such serene beauty that it seems to have come to us in direct succession from the antique.

As for his monument to Balzac, the public does not seem to realize that it is merely a characteristic sketch, though it is a sketch in which the mighty thought of the master and



A STUDY IN
CHARCOAL AND CHALKS,
BY F. GUIGUET.



A STUDY
IN CHARCOAL,
BY
F. GUIGNET.

his splendid art of solemn line and fine ensemble are victoriously shown.

Among the landscapes are some fine canvases of the first order. The peaceful horizons of Northern France in the landscapes of Cazin or of Billotte tell us the whole secret of their sweetness and beauty. Fritz Thaulow has rendered the sea with a rare eloquence, while Albert Baertsoen shows several of his particularly significant paintings, representing the labour and thought of several years. Baertsoen's power of observation and his gift of rare poetic feeling are still devoted to the delightful towns of Flanders; in one we see a canal sleeping between the green-bordered banks; in another a silent street stretches out to infinity; in the silence of the little town the houses slumber beneath a pall of heavy clouds; all this is expressed with that strong yet simple technique which characterizes Baertsoen's work. These qualities are particularly noticeable in his "Petite place la soir en Flandre."

Another artist who compels attention, yet in a different but essentially individual manner, is Eugène Carrière with his painting of "vieille aieule et de petite fille." His decorative composition for the Sorbonne shows well the rational and progressive development of this great artist. The effect of these two figures, which from the heights of Montmartre look

down not on the radiant and serene Paris of Geneviève, but a large and modern town, mournful and grey, shrouded in a sombre veil of smoke, is indeed most beautiful. Some works of the new school have made a very remarkable impression. Among these latter the "Repas d'adieu" of Charles Cottet may be considered the picture of the year. Charles Cottet, whose career we have followed with an ever increasing interest, and whose work we propose to examine in detail, shows himself to-day as a master. The meal is that eaten by lamplight by Breton sailors previous to their departure for Iceland on a fishing expedition. Upon the face of each one reads a resigned sadness; outside the sea extends one vast shining plain. In the two panels on either side Cottet has represented the sequel to this repast, and most touching it is to see on the one hand a group of fishermen on the deck of the vessel which bears them away, whilst on the other we have a group of Breton women with their huge coifs standing on the cliffs, straining their eyes in vain to see on the horizon the silhouette of the barque which bore away their loved ones. While we are speaking of Brittany and the sea, we must not forget M. le Gout Gérard, whose pictures are full of exquisite and cunning tones; and also M. Charles Perrandeu, who gives us some fine impressions of dawn at sea. Lucien



A CARTOON FOR
HIS SALON PICTURE,
BY
JULES GIRARDET.



A Study in Red Chalk
for a Portrait.

F. Guignet.

Monod shows three pictures only, fine in composition and full of that tender idealism, of that refined sentiment, of that delicate sensibility by which we know him. "Atlantis" is one of those feminine forms of which he is fond. A nymph arises from the sea in a kind of green transparency, holding in her hand a fish which she has plucked from the glaucous depths of the waves. By the side of this M. Monod exhibits a portrait of a young American, which reminds us of a page of the costume of the sixteenth century; this fancy portrait has brought a well-merited success to its author, and shows us that this painter of visions may, whenever he

likes, become one of the first painters of female portraits. What pleases me most to observe is that the painter, whilst faithfully rendering the real appearance of his model, has evoked from it some additional charm, and has clothed it in an ideal atmosphere; there is, however, in this work, besides the fine quality of colour, a seductive grace of gesture and a most cleverly treated arrangement of drapery. We note several portraits of ladies in this year's exhibition. That of Countess C. A—, by John Sargent, gives fine expression to a natural and supple elegance. It is a piece of painting most noble in character.

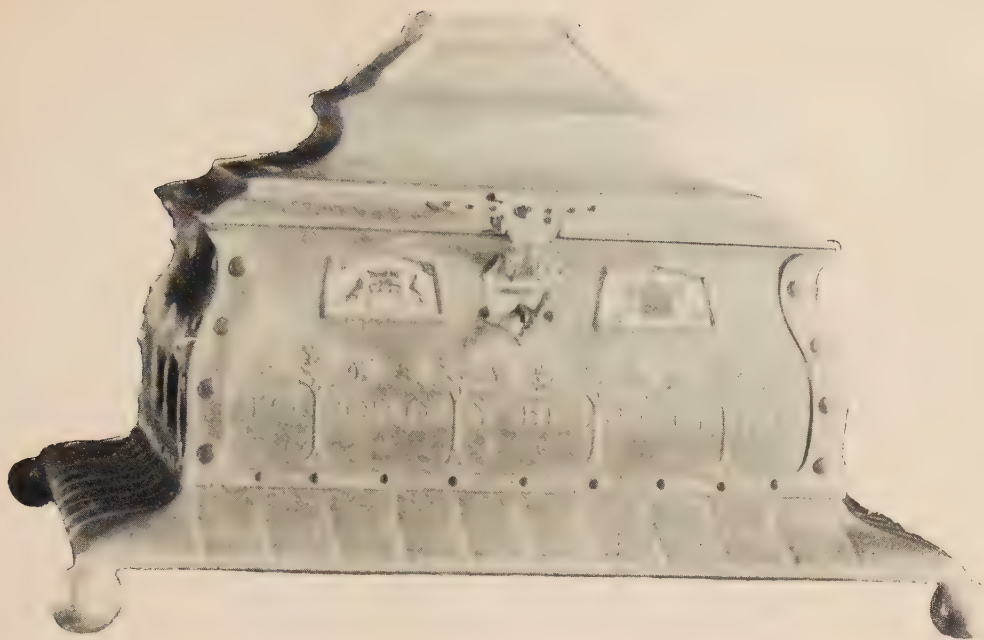


Centre Panel
of
"Repas d'adieu,"
by
Charles Cottet.

A portrait of a young girl and two portraits of children, by Raffaelli, are fresh and exquisite symphonies in white. Mr. John Alexander has some portraits of women, paintings full of power and spirit, especially that entitled "Blue-bowl." Hamilton has produced a charming portrait of Mr. Gladstone. Also a head of a young girl, coiffed with a large hat, by Wilfrid Von Glehn, of an astonishing virtuosity, which has, like his "Pamaison," aroused so much enthusiasm in Paris. We mention also the interesting portrait of Mdlle. Péan, the daughter of the great surgeon, by Marguerite Cornillac, and two women by Jacques Blanche, who shows that he is rather too much inspired by the English masters. Decorative canvases abound in the Salons. M. Cormon has filled one room with paintings

and designs destined for the museums, representing the history of primitive humanity; Jules Girardet has presented a defence of a bridge by cavalry, a painting ordered by the town of Geneva and executed with great care as regards accuracy and colour. Valère Bernard shows a fresco of fine composition, "La Farandole"; M. Auquetin a drop scene of a theatre, deplorably conventional; M. Aubertin an interesting panel, painted for the amphitheatre of Zoology in the Sorbonne; M. A. d'Anethan a scene in the life of the saints, in which he is obviously inspired by the manner of Puvis de Chavannes. Very remarkable for observation and spirit are the drawings of M. Guiguet, which we reproduce here.

H. F.



Casket in Silver,
Gold, and Enamels.

Design and Enamels by Geo. Frampton, A.R.A.
Metal Work by Gilbert Marks.

(Presented by the House of Commons to the Speaker.)

THE CRAFT OF THE SILVERSMITH.

WITH SPECIAL REFERENCE TO THE
WORK OF MR. GILBERT MARKS.

THE public is at last beginning to see the capabilities of silver in the hands of an artist-craftsman. Plate has up to the present been looked upon by most of us as a highly polished surface of metal more or less ornamented with patterns, of which we are so familiar that no one looks at them. We glance at the table and take in the plate upon it, and there our interest ends: what is there in it to stimulate us to further observation? An athlete or a successful agriculturist shows us a collection of cups of various sizes—tributes to success, but the most useless of possessions; often distinctly ugly in shape and rarely of any artistic worth or everyday usefulness. And yet plate of this description exists primarily as an ornament to life—an æsthetic accessory in which beauty should be the sole criterion, the one reason for its existence. Nevertheless, year after year many thousands of pounds are spent on so much manufactured metal, worth so much an ounce as metal and no more. Fortunately a little discrimination is beginning to be

shown by the few, and the efforts of the workers in fine metals are being more and more appreciated every year by a public which happily is increasing in numbers.

This is seen in the amount of support Mr. Gilbert Marks—is receiving for original work in silver and other metals; for Mr. Marks does not confine himself to silver, though it is in this really beautiful metal that his chief successes have been won. For the sake of the amateur it may be desirable to briefly call attention to the difference in “quality” between a piece of silver hammered into shape and ornamented also by hammering (*repoussé*), and the same metal shaped and polished by machinery and ornamented with moulded patterns or those struck out from a die. The hammering gives the metal quite a different colour, for one thing, as the natural appearance of it is preserved. Then every stroke of the hammer leaves its impress in the metal, so that a hammered surface is “faceted” as it were. This gives it a broken surface which has a

preciousness (as a craftsman terms it) quite denied the machine-polished metal, which, to use Tennyson’s expression, is “faultily faultless, icily regular, splendidly null.”

If we shape the metal by the hammer we have invested it with a human quality, but if we



A Silver Poppy Bowl.

Gilbert Marks.

go a step further and ornament it by beating up a pattern in relief, we humanise it still further. And granting that we do this ornamenting by merely repeating the same motif a given number of times, no two of these will be quite alike. It is hardly necessary to draw the corollary to this, that an article made by a machine can have no personal quality about it. Even if we take the plate which is ornamented with chasing or patterns cut in by hand by a class of engravers trained to cut this kind of conventional scroll-work

designs, we have got but a little way from the machine, for the hand is in this class of work used in so machine-like a way as to be hardly distinguishable from the work of a highly developed machine. It is more than probable that many people are not aware that this kind of chasing is handwork, for it is needless to say it has been imitated by machinery. We do not imply that chasing is a mechanical art, for in the hands of an artist some very beautiful effects can be obtained, but then he would have to get away from the stock patterns, which by their constant repetition are about as interesting as the advertise-



A Silver Tazza
with Poppy Design.

Gilbert Marks.

ments in a railway carriage are intellectual.

Mr. Gilbert Marks has been successful as a worker in metal because he has put himself into his productions; and that even where a work has no marked distinction—a failure, as the craftsman himself would say—it would still have the charm which attaches to a work of human endeavour. Most men working in the crafts feel that it is better to fail in trying to stamp individuality upon work than to be successful reflectors of some other ego.

Mr. Marks has always gone straight to nature for his designs, and has discarded, as far as he could, all the conventions which have gathered around metal work. Look at Ghiberti's gates at Florence. He went to nature for his designs, and has used flowers, trees, birds and human forms, each after their own natural and recognisable kind, and what finer example can a craftsman have?

This is a doctrine for all beginners in the crafts. Go to nature for yourself, draw your inspiration from the fountain head instead of second, third or fourth hand. By nature it does



A Silver-gilt Service.

Gilbert Marks.



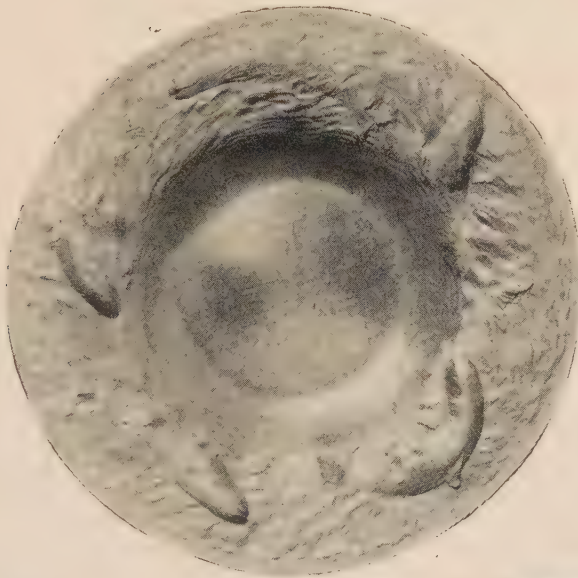
A Britannia
Silver Rose Dish.

Gilbert Marks.



An old Pewter Dish
Decorated with a Design
Founded on the Tulip.

Gilbert Marks.



A Silver Dish
with Swimming Trout.

Gilbert Marks.



A Britannia Silver Dish
with Medlar Decoration.

Gilbert Marks.



A Britannia Silver
Poppy Dish.

Gilbert Marks.

not necessarily mean plant form, though this must be the basis of all design. Mr. Marks shows you the breast bone of a partridge, the lines of which suggested to him the curves and flutings of a vase he had lately wrought. The designer must keep his artistic eye always open to pick up hints and receive suggestions at every turn. These impressions are the raw material, and must be transmuted by the brain's subtle alchemy into the thing of beauty.

Mr. Gilbert Marks is the nephew of the late H. Stacy Marks and Fred Walker, so it is not unlikely that his bent was unconsciously fostered at a time when we are all unconscious of the impressions we receive. But the real training he received was during the seven years he spent with a firm of manufacturing silversmiths, after leaving school. These years gave him a thorough insight into the technical side



Silver Bowl,
Campanula
Decoration.

Gilbert
Marks.

of his craft, and though doubtless they appear barren years, as Mr. Gilbert Marks surveys them from his present point of vantage, the foundations of his success were then laid. "I had been deeply and sadly impressed, and yet stimulated, by seeing the way in which the methods of manufacture adapted to meet the public demand were killing the spirit of craftsmanship in metals. A man who had skill in designing, and in working out his designs, had no

incentive to higher effort while subject to the elimination by machinery of all personality in his work, and with the knowledge always before him of the debasing requirements of the market, which demands something cheap and showy. It was therefore necessary, if I were to be true to myself, that I should be free to work out the ideas I had about silver work, and to work too more or less unfettered."



A Parrot-Tulip
Silver Bowl.

Gilbert Marks.

With these impulses our craftsman carried on his work in the hope that he would be able to forge out his personality and deliver his message to the world. This is Mr. Marks' point of view, and very much in his own words, and as to the right method of working in silver, he will tell you "that you should get into your silver-ware the best capabilities both of the metal and the workman-designer. For this reason I do the designs myself, and never produce a duplicate. No dies or machinery are used, and so the artist's fancy is at work upon the subject in hand from the moment when the design is first conceived to the time when the last detail has been wrought in the metal. If you wish to vary any portion during the progress of the work, you can do it."

This is a most important point, the opportunity afforded of watching the work grow under your fingers, and the possi-

bility of altering and adding to the first conception. Any one who has essayed to design for beaten metal without carrying out the design, or at any rate superintending its production, has realized the difficulty of getting down on to paper what is in the mind. A design must grow under the craftsman's hands if it is to fulfil all the requirements that craftsmanship demands; therefore, if you put the designing into one pair of hands, and the carrying out into another, you bring about a divorce instead of a marriage.

Of course it may be urged that work wrought by the artist is much more costly than that turned out of a factory, and therefore it is only the few who can indulge their taste for fine hand-wrought silver. That is so, but then, as Mr. Marks says, "The man who buys the stock plate is buying useful articles but not unique ones, whereas he who commissions an original work upon which the craftsman has bestowed



Silver Standard
for Electric Light.

Gilbert
Marks.



Silver Daffodil Bowl
on Cast Bronze Stand.

Gilbert
Marks.



Silver Bowl on Cast
Silver and Bronze Stand.

Gilbert
Marks.

his best personal labour is buying a work of art, the money value of which increases with any increase of reputation that may come to the artist."

The craftsman might also have said that art has nothing to do with economy. We do not always care either to think of art as a monetary investment which has to repay through some "unearned increment." We all enjoy the possession of that which is unique, and the patron can always claim to some degree of partnership in the work by his judicious expenditure, and this must surely, if we have not by "getting and spending laid waste our powers," be a never-ending pleasure and a quite sufficient return.

The hand cannot compete with machinery for rapidity, and therefore it were foolish to attempt to compete in price, but it can do that which machinery is incapable of giving us; so that there really ceases to be any competition.

It may even be urged by some critics that Mr. Marks' work is often too *naturalesque*, and that the merely adventitious is not eliminated from the motifs selected. The charm of the workmanship atones for much, and this the reproductions unfortunately manage to hide. You want to take up a piece of Gilbert Marks' plate to appreciate it and realize what can be done by hammering. The effect of delicate undercutting is given, and yet the surface has a broken quality which is delightful, and this is "the preciousness" of metal.

Whether Mr. Marks is more *naturalesque* than silver work demands, it is difficult to pronounce a dogmatic opinion. The craftsman must work as he feels, and it is clear to any one that criticism never yet enabled a worker to make the smallest original effort, else a committee of critics ought to give us the ideal works. They seldom get beyond that negative state of fault finding which is the critic's prerogative. The worker only realizes all too keenly the difficulty of accomplishing the smallest original work.

Mr. Marks had some old pewter plates he has hammered up. These old plates can often be picked up in the country, and they look quite delightful when so treated. The pleasant colour of pewter, like dull silver, can be preserved by lacquering. Copper plaques for fireplaces, memorial tablets, and other decorative metal work also occupy Mr. Marks' attention. Next to gold silver is the most delightful metal to work in, and now that its cost is less than half what it was a few years ago, the amateur need not hesitate to try beating it.

Mr. Marks has had three shows of his works at Messrs. Johnson, Walker and Todhurst's, in Aldersgate Street. The first, held in 1895, proved a great success, and now he, with his assistants, is fully occupied. It is a pleasant thing to chronicle, as the success of one craftsman should encourage others to do their best—and wait.

F. M.

SCULPTURE AT BURLINGTON HOUSE.

THERE is much in the rooms that are given to sculpture that certainly would not have been exhibited a few years ago, but academicians, however loath they may be, must perforce advance with the times, and we notice with pleasure that the hard and fast lines which used at one time to separate artists are now scarcely perceptible. They are units of one great family, and it is only for the simple reason that things must be arranged a bit before we can talk of them, that we prefer at the moment of writing to keep their exhibits apart.

We have written before about the active revival of the beautiful art of enamelling, which is so closely allied to that of the metal-worker that the same artist may practise them both with advantage; and what, may we ask while still on the subject, is the metal-man doing if not making some welcome contribution to the house that shall be called "Beautiful"? So he in his way is an architect too. Then as to the sculptor's position—but what we think about that must refer to what has been sent to this exhibition.

Diana, the sporting goddess, has never been satisfactorily represented, and probably never will be. The conception involves much that is unattractive, and in the attempt to give substance to it the sculptor almost invariably fails. Take from her the graces of Venus, and nothing remains but a would-be swift-footed creature, whose kilt, or whatever it is, puts her hopelessly out of the running. Our modern Diana is English of course, seen last in a punt at Henley, erect, statuesque, admired and admiring, and truly the Queen of the River. Mr. Gustav Natorp's "Diana," No. 1807, for the reason above given, cannot be thought satisfactory. His "Cup," No. 1898, is a far more attractive work. There is an imposing "Perseus" here also, but the writer scarcely ever looks twice at laboured representations of stock subjects, and it may be that he is blind to its merits.

The "Mother's Love," by a foreigner also, represents, in the manner of Reubens, a quivering mass of mere flesh, which must be considered essential to the artist's idea of an agonized mother. The blind child who tugs at her breast knows not what her love is, nor that life is being wrested from her. The thing altogether is grossly sensational, and remembering how the sculptor of "Niobe" has treated the subject, we pass with a sense of relief to the next.

"Hervör Alvit," by George Simonds (The Swan Girl, No. 1810), repays attention from all points of view. The figure is beautifully posed, and the sculptor's knowledge of flesh forms is not obtruded. For the face he has depended perhaps a little too much on the model. If we knew what the legend was we should know what basis of fact there is in the representation.



"KNOWLEDGE."
E. ONSLOW FORD, R.A.



"Hagar"
Statuette.

Albert Toft.

"Joan of Arc," No. 1812, by Frank Taubman, seems to be rather ridiculously named, but this matters little, for whether it is liked or disliked must depend upon other considerations. We have here a quaint little seated figure, arrayed in a frock with *fleurs de lys* worked upon it. Her smug little face is upturned, and her hands are at rest on her knees. Whether dreaming of kittens, or of the dependence of France upon her, we shall not know until we are told. If "John-a-dreams" had a sister it is thought that she would have been like this. There is just as much modelling and detail as the subject requires. The whole is appropriately tinted, and there results a very perfect little statuette.

For purity of conception Miss Mary Pownall's "Magdalene" is likely to be sincerely admired. A beautiful figure bent low; not gross as the Magdalene's may be. The attitude itself is expressive, and but little is asked of the face. That death must be she knows, for her hand is laid on his emblem, but while there is life there is hope, of which the cross is the visible sign.

The realist who is also a sculptor can hardly go further than Mr. J. H. M. Furse with his "Cock and Snake," 1814. There is a Mr. Livens, a painter, who does somewhat similar things, and there are numberless Japanese bronzes which may be compared with his poultry. It is possible to admire without altogether loving such work. His little "statuette" of a greyhound recumbent is exquisitely shaped and modelled; to have such a thing by one's side as one wrote (forasmuch as it might serve as dead-weight to keep one's papers in place) would be pleasant indeed; the usual "chunk busted" from serpentine rock which serves the same purpose is too coldly utilitarian, and does not liberate fancy in quite the same way. If little is said of the exquisite grace of Stirling Lee's "Echo," it is because it would not be possible to reproduce it in prose. The visitor is advised to study it from every point of view that may be obtainable, for with each change of position he will know more of its beauty. The weight, what little there is, is borne on the right foot, and the attitude is that of a listener. The



"ECHO,"
T. STIRLING LEE.



A "WOOD NYMPH,"
BY
GEORGE COWELL.

position thus gained is most beautiful, and the figure as perfectly nude as it should be. The fingers of the left hand are applied to the lips, while those of the right help the ear to recover the sound.

The accompanying illustration was sent after the preceding remarks had been made. It is regrettable that it gives so poor an idea of the thing represented, but artists would be penniless if what are called "reproductions" should ever be perfected. Pass from this to George Cowell's "Wood Nymph," also imperfectly shown. If the nude required an apologist, then surely this beautiful work would speak. Are we for our sins to be forbidden to look with simple delight on the perfection of form, whether supremely expressive of strength as in man, or of tenderness as in

woman? The figure the sculptor must have, "else strike me dumb," he would say, and there should not be wanting subjects. As for the names attached to the works, it matters but little what they are called. Mr. Cowell, who exhibits the loveliest, may be told that wood nymphs are mere imaginary creatures, but so is everything born of thought that is worth representing.

We have in England seeking expression in art a sweetly refined intellectuality that can be shown to be not incompatible with absolute perfection of form, and this, discovered where naturally sought, in the woman, has effected a very marked change in the later works of this century. The matter must be explained a little, and it is thought that it easily may be. The modern ideal is Christian and Pagan combined ;



"Elsie Venner"—
Head.

Arthur C.
White.



A Cup—Statuette, Ivory and Gold.



Gustav Natorp.

not exclusively one or the other. Between the Praxitelean Venus, all body, and the Angelican virgin, all soul, there is a mean that England alone has discovered. In France, where art is placed above everything else, there appears to be no conception of anything ultra-mundane. The reader must here be referred to an article on G. F. Watts which appeared some time ago in this paper. There was a reference therein to his portrait of Ellen Terry as Ophelia, and it was said as to this that Shakespeare's greatest creation had been recreated for us by an unapproachably beautiful woman.

Is the artist prepared to be told that he owes his salvation, in so far as he is an idealist, to this apparition, and that it dates in all probability from the year in which the portrait was painted? For have we not there what we are seeking?—a complete reconciliation of body and soul in the person of one who has lived, it would seem, to be worshipped as no other woman of this generation has been. To have discovered the type in the individuals of an English family is something indeed to be proud of, and long may it be, if ideal work is in hand, before we venture far from it. There may be variations, as in the musician's theme, but always those of the lover whose return may be depended upon. It may be asked, in conclusion, if it was not high time that something more worshipful should be discovered than what has been adored in the past? Is there not a sign that a type peculiar to our life and our habit of



"Jeune Chanteur"—
Ivory.

Alphonse
van Beurden.

thought is being, or has been, evolved? Is there not in the case of the woman an infinitely greater variety of occupation than ever before, and on the physical side as many again? What then should result from this, but something in perfect accord with the general idea of the beautiful?

It should at this point be explained that the word "ideal" as here used is not intended to exclude works which embody the quintessence of an idea, such as Albert Toft's "Hagar," here shown, or Goscombe John's "Elf," or Richard Garbe's "Memories," and others which might be mentioned.

"If you get simple beauty and naught else," you get a good deal, said Mr. Brown- ing, and this will be recognised quickly in Mrs. Parkinson's "Cup and Bowl," in "Psyche's Quandary," by Horace Montford, and in "The Cup" imperfectly illustrated. One retains after all an impression that the wood nymph is the most memorable and simply beautiful work here exhibited. The sculptor has not yet attained to academical honours, and in point of mere execution there are works more remarkable, but criticism, from whatever quarter it came, would not displace it from the position it holds in the mind of the writer. The fact that this figure is nude and that there is evidence of a general disposition in sculptors to give the distinction of individuality to their exhibited works suggests one or two questions which shall be briefly answered if



"A Sea Chariot."

Miss E. M. Rope.



Casket.

Designed and Executed by
Earl Brownlow.

possible. As to the first, the oftener the figure is presented to view the more natural it will be to regard it proudly and fondly, and natural moreover to attribute intelligence to whatever we look on as beautiful. It is wished that the so called "natural state" were not merely imaginary, but the conditions of life cannot be changed in a day, and clothes in these regions are as natural as anything else, and may be hardly less beautiful. It is partly because we must wear them that we ask so much of the sculptor. The actual form we must have with the light stealing round it, making it for this reason something lovelier far than the painting, and the name, as we said, matters little. The sculptor who knows where his limits are may be trusted to do pretty much as he pleases. Let it not be supposed because of what has been said that the writer is merely a greedy admirer of flesh. If he were, he would lodge in the gallery here, instead of incontinently fleeing in order to be well out of sight of more than a few of the statues. It was noticed that a very prominent place had been given to a detestably ugly, apparently meaningless and certainly unashamed figure, that stood bolt upright on a globe, the bulk of the body thrown forward to give undeserved prominence to the breast, abdomen and hip-bones. If this figure, called Truth, had only been beautiful, it would have been silently admired, and the appropriateness of the description would not have been called in question. But aloft in its present position it cannot escape remark.

E. R.

HOME ARTS AND INDUSTRIES ASSOCIATION.

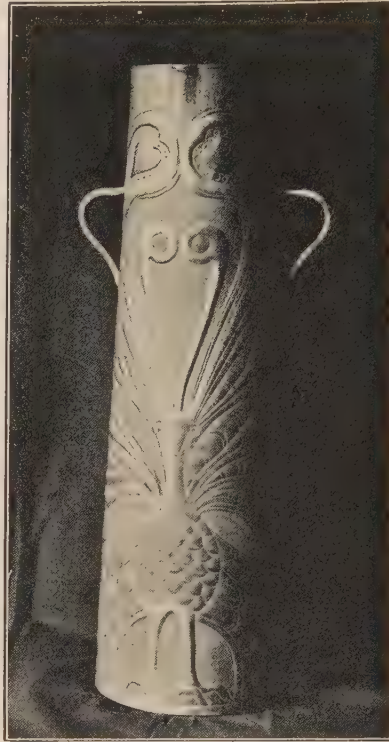
THE fourteenth annual exhibition of the Home Arts and Industries Association closed on May 23rd, and it is satisfactory to record that some excellent work was exhibited, and that the average was very much better than it has been in previous years. H.R.H. the Princess of Wales sent an embossed leather seat, H.R.H. the Duchess of York an embroidered screen, and H.R.H. the Princess Victoria of Wales a poked screen, whilst some excellent woollen homespuns came from the Sandringham Technical Schools.

The president, the Earl Brownlow, takes a very active part on the various committees of the association. His practical interest in the work was shown by his exhibiting a casket which he had designed and executed. The ground of the box was gold, whilst the pattern was in poker work relieved by colour and partially inlaid with mother-of-pearl and coins. He also designed an altar frontal and the border of the inlaid tea table executed by David Clarke in the Ashridge class, composed of green and black T's with sprigs of the tea leaves and flowers between. In reviewing the work of the exhibition, excepting of course the class-holders and the teachers, it must be borne in mind that the majority of the workers would never have had their labours thus directed had it not been for the zeal and energy of the local residents,

who in numbers of outlying villages started classes, and were the first to introduce in their neighbourhood "Home Industries" such as wood-carving, metal-work, leather-work, spinning, weaving, embroidery, etc.

The first of these classes to take a foremost place was Keswick, started by Mrs. Rawnsley, the wife of the vicar of Crossthwaite, to give interest and occupation to the boatmen and agricultural labourers during the winter months. At first the villagers met at the vicarage, and then when their numbers increased the classes were held at the parish room, until their success was so assured that a building has now been erected for the purpose, called the Keswick School of Industrial Arts, which was opened in 1894, where repoussé, hollow ware, and carving are taught.

In the metal class the men carry out the work entirely, finishing it as well as ornamenting it. The copper coffee jug is the work of J. Richardson, and the copper vase is by R. Temple, who



Copper Vase.

Yattendon.

out of a single sheet of copper has beaten up the metal into a circular bowl with a square necking without a single soldered joint. Metal-work is one of the most satisfactory subjects taught, as may be seen from the excellent work exhibited by the Yattendon and the Fivemiletown classes.

The Yattendon class is under the direction of Mrs. Waterhouse, to whose excellent taste the workers are indebted for most of their designs. The Fivemiletown class in Ireland is superintended by Mrs. Montgomery, who may be congratulated on the bold and effective work shown, especially the peacock screen designed by Mr. Montgomery and carried out by Patrick Roche, and the fender designed by Mr. J. Williams and executed

by S. Carruth. A copper frame designed by Mr. J. Williams was bought by the authorities of the South Kensington Museum; they were delighted with the treatment of the metal-work, but did not consider the mounting well proportioned.

Brass Fender
and Screen.

Fivemiletown.



Metal Work.

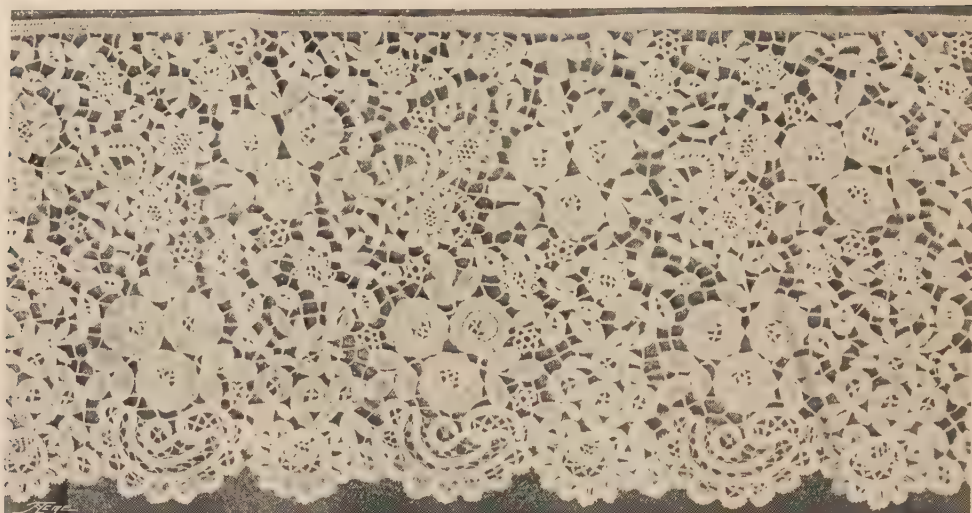
Yattendon.

Wood-carving formed a very large portion of the exhibits, but was not quite so satisfactory as a whole as the metal-work, although the average this year was better than last year. One of the most important exhibits was from the Kent County Council classes, who, as regards technical skill, are far in advance of the other classes. The silver cross of the association was awarded for excellence of execution to Fred Craft. He attended for two winters the Sandling class under Miss Randolph, won a scholarship from the Kent County Council, and has been studying for the last two years at the School of Art Wood-carving, South Kensington, where he executed the study for which he received the award. It is to be regretted that these classes go in so much for Renaissance design, which, though excellent as a training for the professional carver, is unsuited to the student who has had but little art training. Good simple designs that the students can understand would be better, and we might then hope to rival the English wood-carvings of the sixteenth and seventeenth centuries.

Oak
Bellows.Little
Shelford.

Greater individuality was shown by the Ascott class in the work of William Heady, who designed, constructed and carved the oak medicine chest here given, as well as an oak clock for which he was awarded the gold cross of the association. The Welbeck class exhibited some excellent panels designed by Mr. J. Phillips, free in execution and bold in design. The panel illustrated, although unfinished, gives a good idea of the style, and is one of a series for a pulpit.

The three panels designed and carved by Miss Ida Britten, teacher to the Greenham class, were admirable for their reticence, for their flow of line, and for the grace and simplicity with which they were executed. The authorities of the South Kensington Museum would have purchased the panels had they not been previously sold. Good specimens of carving were exhibited by the Leigh class, under Miss Heath, who seems to make carved frames a speciality. From Little Shelford came a good pair of bellows, with excellent metal fittings. The Hendon and the Acton classes are sadly in need



Honiton Point Lace.

Sidbury (Devon).



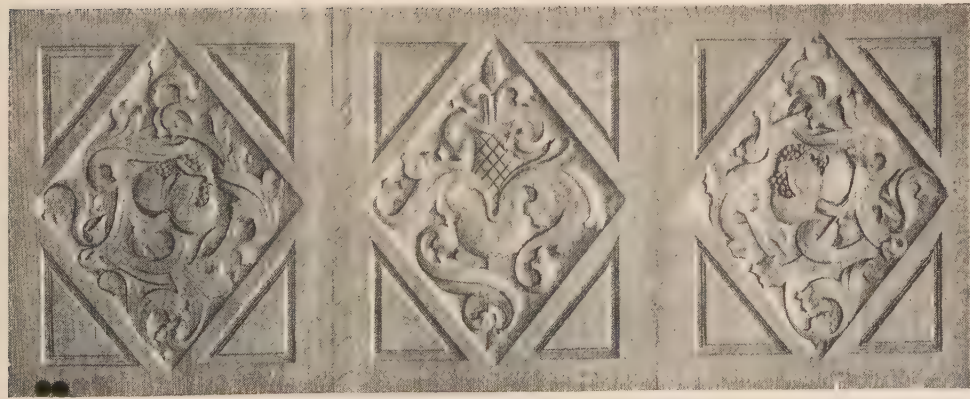
Buckinghamshire Point Lace.

Potters Pury (Northamptonshire).



Embroidered Antimacassar.

Windermere.



Panels for
lower part of
a Bookcase.

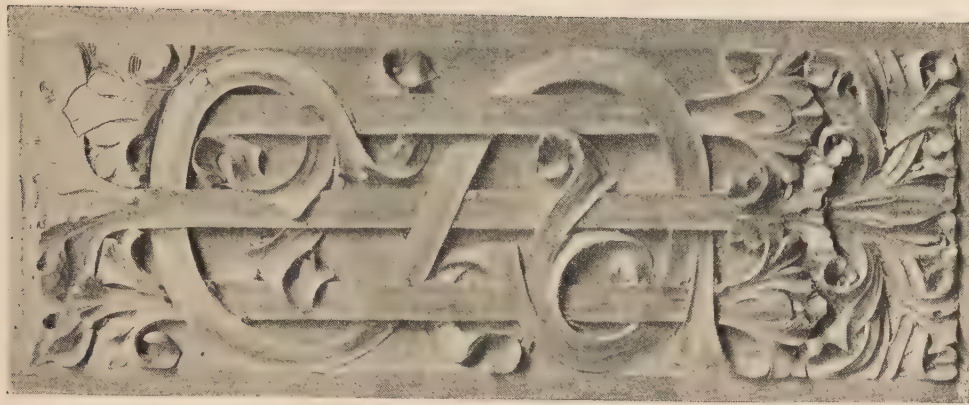
Miss Ida

Britten.



Carved
Door.

Compton
More.



Carved
Panel.

Welbeck.

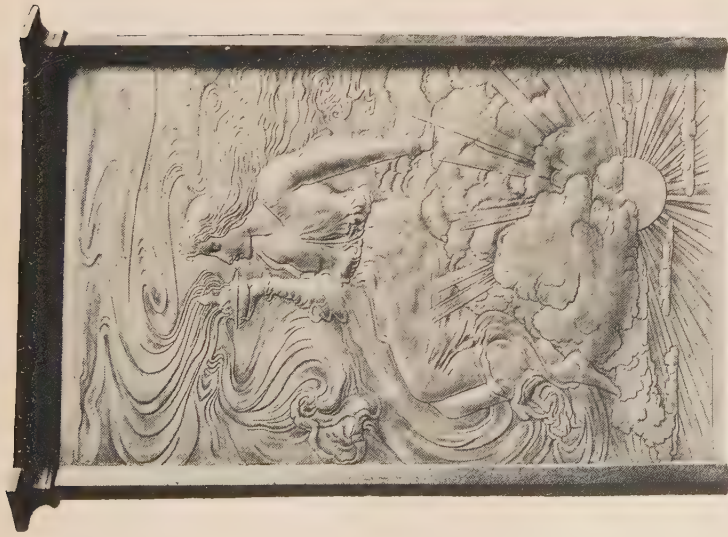


EMBOSSSED AND
COLORED LEATHER
PANEL.
MISS BAKER,
PORLOCK WEIR.

of counsel and advice. Why was the large mirror frame from Hendon so deeply cut and so badly constructed, being devoid of mouldings and with such narrow margins, quite unsuited to the size of frame? The designs of the overmantels in the Acton class had no sense of proportion between the ornament and the ground, the constructional lines were poor, and the margins, again, were quite inadequate. If carvers would only bear in mind that a plain surface gives value to a carved one, and that where the margin is separated from the ground it is infinitely more agreeable to keep the two united by sloping the one into the other, as Miss Ida Britten did, than by divorcing the two and cutting straight down, as is the more common treatment. Excellent specimens of inlaying were exhibited from Pimlico, Stepney and Bolton-on-Swale, showing how much may be done in this delightful handicraft. The Porlock Weir class were strong in embossed and

coloured leather. This class, which consists chiefly of fishermen, has developed a vigour and spirit in the work which is quite remarkable. The panel here illustrated is the work of the class-holder, Miss Baker, who wisely does not give figure subjects to untrained workers, nor does she allow them to do the colouring. The border of the panel was in varied tones of gold, and the figure in draperies of blue, brown and red. Miss Baker gets the most harmonious effects without the use of lacquer.

The Leighton Buzzard class showed a charming display of books, principally the work of cripples or of those too delicate to earn their living by active employment. One of the books, similar to that here illustrated, was purchased by the authorities of the South Kensington Museum. The pattern is cut and embossed and the ground relieved by gold tooling. It is a facsimile of one presented to Her Majesty on her Jubilee, and was designed by Alice Shepherd, and



Cut and Embossed
Leather Panel.

Leighton
Buzzard.



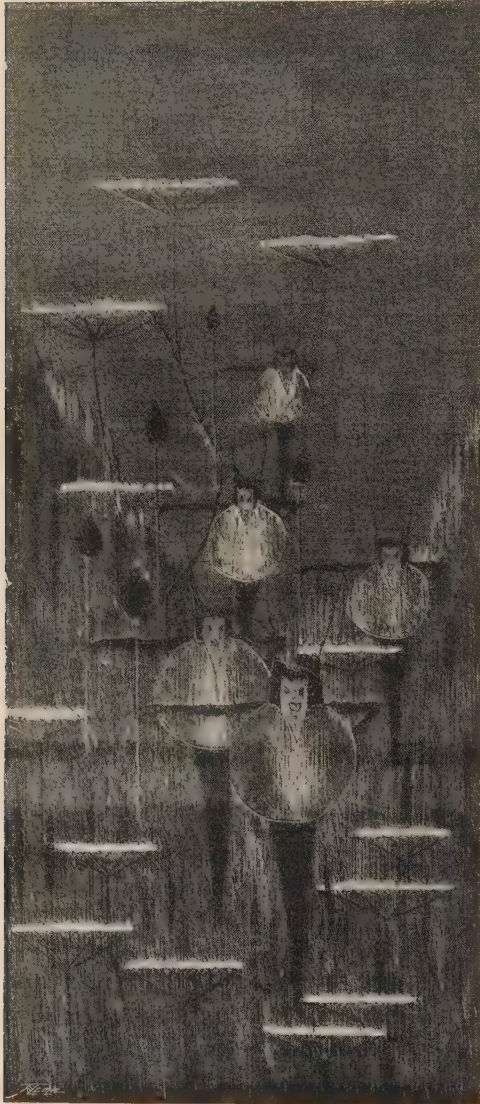
Cut, Embossed, and
Tooled Bookcover.

Leighton
Buzzard.



Cut and Embossed
Leather Panel.

Leighton
Buzzard.



Embroidered Panel
for Screen.

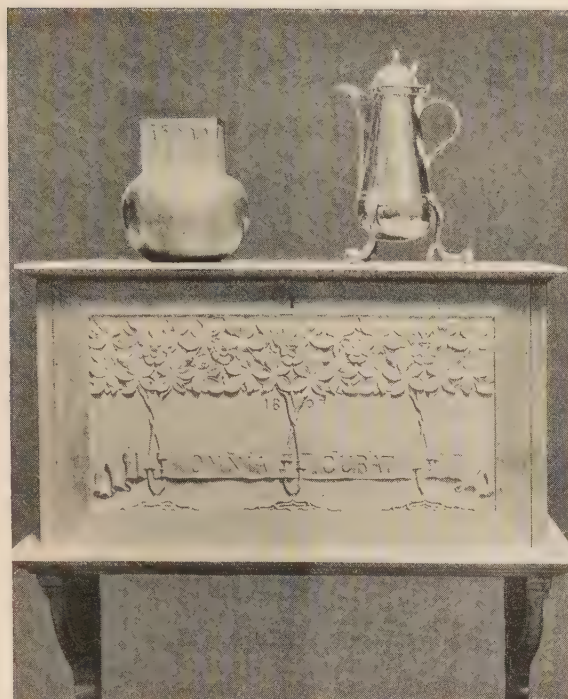
Langdale.

executed by Arthur Smallbones, who also did one of the panels of the smoking cabinet, Minnie King doing the other. The designs were supplied by Mr. F. Waugh. The panels are cleverly designed, the subject being a smoker's dream before and after the soothing influence of the pipe. The construction of the cupboard was not so satisfactory; the cabinet would have looked better had it rested on a small plinth, and the curves of the legs and the mouldings were too abrupt. Excellent as the work of this class is, we would recommend darker leather and stronger colours. Kirkby Lonsdale also sent up some good specimens of pottery, wood-carving and leather, the frame illustrated being designed by Mrs. Harris and executed by Susan Firth; the pattern was coloured, but not successfully. The pottery was executed by J. Firth and his family, the father and sons "throwing" the vases, and the daughter ornamenting them. From Compton More, Surrey, came a very interesting exhibit. The class is under the direction of Mrs. G. F. Watts, and is conducted in the true spirit of the association, namely, the working together of the community for the general good. The door illustrated is for the entrance to the little circular chapel, given by Mr. G. F. Watts, to the new burial ground at Compton, and the architecture and the decoration is full of the mystical symbolism which is so noticeable a feature in the work of this great artist. The door, which was designed by Mrs. G. F. Watts, is composed of a cross, from an early stone carving, imitating the wattle cross used in the primitive British Church prior to the landing of St. Augustine in this country. Encircling this at the top are the circles, wings and flames of eternity, whilst below the trampling down of evil is suggested by the serpentine dragons. The ironwork was designed by Mr. George Redmayne and wrought by C. Sex, the village blacksmith, but it is to be regretted it was not left in its natural state instead of being bronzed and polished. The outside of the little chapel has been decorated with a terra-cotta frieze in



Flemish Point Flounce.

Beer (Devon).



Copper Vase and
Coffee Pot.
Keswick.

Oak Medicine
Chest.
Ascott.



Cut and Embossed
Leather Frame.

Kirkby
Lonsdale.



Embroidered Antimacassar.

Langdale.



Cut and Drawn Linen.

Langdale.



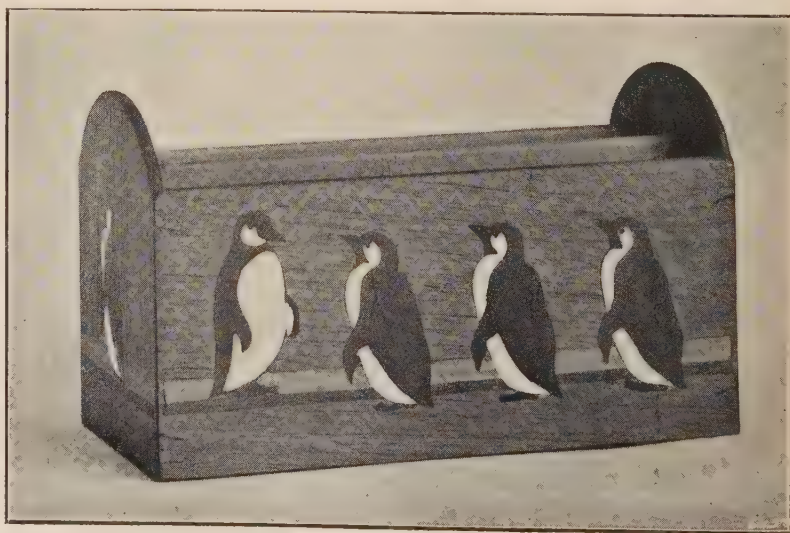
Inlaid Settle,
from Bolton-on-Swale.

Designed by Hon. Mrs. Carpenter,
Inlaid by A. Toyer and W. Fawell.

the style of the sundial capital shown in illustration and was executed by the class held at Mrs. Watts' house.

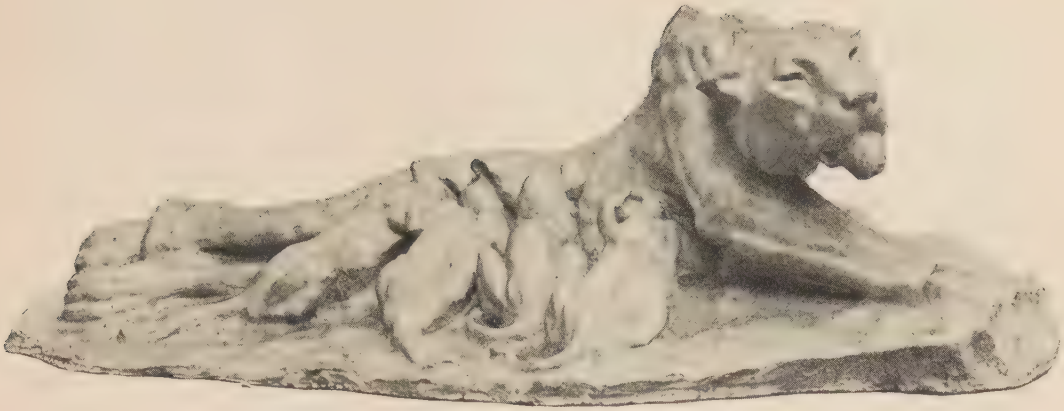
We can but briefly congratulate the ladies of the lace-making classes of Potters Pury, Sidbury and Beer, to whom, with the help of other ladies, we owe the revival of the lace industry in England. They gathered together the traditions of the past, and are having the younger generation taught before the skilled hands of the older generation have passed away. Successful as the peasant tapestry has become in the Haslemere class under Mrs. Godfrey Blount, we yet hope to see the pattern and the background more harmoniously blended

together. From Langdale there was some very beautiful specimens of the cut and drawn Cyprus work, the example given being designed by Mr. Southall and worked by Mrs. Southall. There was also a quaint panel for a screen worked by Miss Chanter from a drawing by Mr. Kingsley, entitled "The Demons." The colouring was most harmonious, but a better effect would have been produced had the direction of the stitches been varied. Windermere had a very good show, and Peasenhall and Sibton came well to the front, exhibiting a very beautiful piece of ivory work executed by Emma Moore, a girl of seventeen. The class has only been in existence fifteen months. The Holcombe class, though better than last year, lacks refinement in its work, as well as a judicious arrangement of colour and material. Good specimens of hand-weaving were shown from Haslemere and Monmouth, hand-made linens from Laurencekirk, home-spuns from Stonehenge, &c. In fact, the exhibits were so varied and so numerous, it is impossible to speak of them all. The offices of the association are at the Royal Albert Hall, where the secretary, either personally or by letter, is always ready to give any information that is desired, and we heartily commend the work to the support of the public.



Inlaid Stationery Case,
from Bolton-on-Swale.

Designed by Hon. Mrs. Carpenter,
Inlaid by A. Toyer and W. Fawell.



"Lioness and Cubs"—
a Bronze.

J. H. M. Furse.

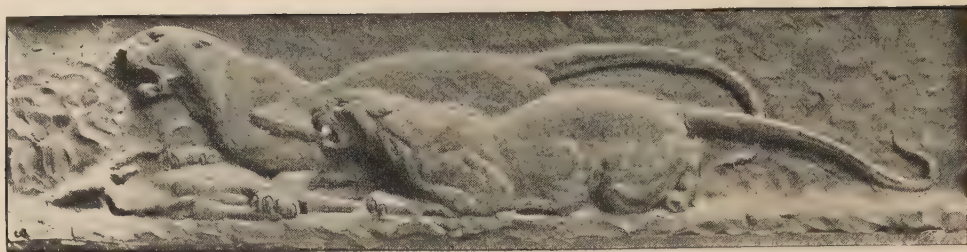
HENRY M. FURSE, SCULPTOR.

THE public interest in painting so far exceeds the attention given to sculpture, that there is nothing that is surprising in a sculptor of real merit being almost without recognition, even after very considerable triumphs in his art. When we say without recognition, we mean without that kind of recognition, or rather degree of it, which the excellence and interest of his work would justify. Mr. Harry Furse is less known than he should be, for other reasons besides the lack of public interest in sculpture. His apprenticeship to fame has been a short one, and not only short, but, in a measure, intermittent. He has not always been on the spot where recognition is gained; he lives much away, and has been slow to produce, and has not produced on a large scale. In the long run, no sculptor is likely to become very famous unless he works on rather a large scale. The general public understands statues and monuments, but small groups of figures it is apt to dub, in the words of the art dealer, unimportant, and only the inquisitive discover the merits that are too self-contained to be automatically advertising.

The distinction of Mr. Furse is, that whatever his merits may be (that is, leaving aside for the moment the question how far he has succeeded), there is no disputing his sincerity and quite personal effort. To one who has a natural eye for accuracy in form, this perfectly single fidelity and devotion is sure to bring at least a measure of success. The artist who sees for himself has already won half the battle. The curse is that most only see what they have been taught to look for, and few even of them understand the lesson that they learn. If one walks

through the galleries of the day, it is no exaggeration to say that nineteen out of every twenty works are a direct plagiarism of some other work. The fashions may change with the rapidity that marks the rapid succession in the modiste's Parisian models. Our point is not that the exemplars are constant, but that imitation is almost invariable.

A few years ago Mr. Alfred Gilbert inaugurated a revival of enamel work, and placed the true calling of the goldsmith once more before the public eye. You cannot now go into any gallery and not see a host of imitators, who play about with coloured stones and enamels, much in the same way that a short while back country cousins spent their unremunerated leisure in decorating the simple furniture of the household with the inexpensive Aspinall. The explanation of this imitation, so universal and so deplorable, is not difficult to find, for most men shrink from active thought, and, after all, all men must live. What then more simple than to provide for the public what the public has been taught by the greater masters to appreciate? It is not strange, therefore, that the sculptors of animals fall naturally into a sedulous copying of Barrie and Caen, catching an idea now and then from Briton Riviere, more often perhaps from Messrs. Swan and Nettleship. The others fall into little groups behind Rodin, Gilbert, and the rest, by a natural gravitation; and the Independents stand out, singular and alone, from the hurrying throngs. Amongst these Independents, Mr. Harry Furse holds a very foremost place, as even the illustrations to this article will show, although it is perhaps hardly necessary for us to warn our readers that no photographs on a small scale can give the chief interest of Mr. Furse's sculpture, which lies, of course, less in the silhouette than in the skilful and



"Leopards Quarrelling."
Wax Sketch,
to be used in a Frieze.

H. M. Furse.

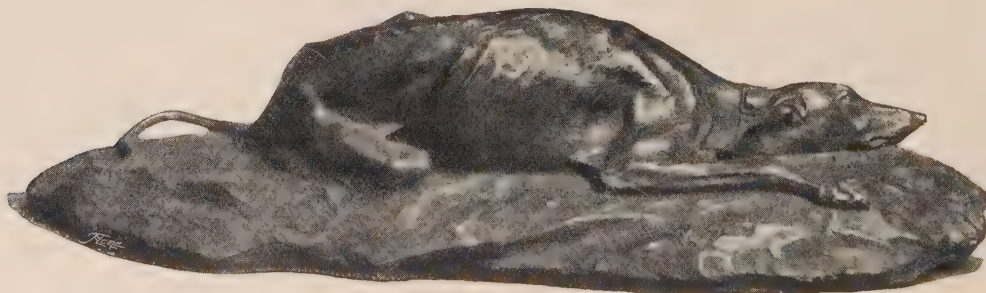
faithful handling of the masses. For all that, these pictures will suffice to substantiate some of the claims that we make for this artist. His aim is always extremely definite, and the means to attain it almost unknown until the experiment is made. There is nothing of the follower of a school about Mr. Furse, and if he lost the advantage of some ready-made formulæ by this absence of apprenticeship, he at any rate gains in being almost necessarily original in his methods. His own curiosity and singularity of vision have been his masters, as they have been the masters of all considerable craftsmen before him. He is not a man who is to be judged by the dimensions or the number of his works, but rather by the merits which they show; indeed, his methods have been too laborious for his production to be large. Mr. Furse's work reeks of labour. Not the clumsy fumbling of one who does not know what his hand will produce, but rather the sedulous perseverance of one who will be content with nothing less than what his mind has decided the work must be. If one looks, for instance, at that astonishing group of the "Cock and the Snake," now on exhibition at the Royal Academy, it is impossible to assess in terms of the sum of labour that this shows. Indeed, apart from Japanese bronzes we do not know where one could find its fellow, and yet it is very unlike the Japanese. It has, no doubt, the same intimacy of observation and intense passion which the best Japanese work has so strongly, and yet how un-Japanese in spirit is its architectonic composition. We

seem here to be getting at more European influences, and it is characteristic of Mr. Furse's work that it is comparable only to the best.

This is a thing that sets one wondering as to whether Mr. Furse had not schooled himself by a long and faithful copying of some of the earlier Italians, and that here we have a work in the spirit of John of Bologna, and yet, but little observation shows one that there is nothing of the imitative here. It is no doubt Japanese, with less questioning *cinq-centist*, but it is above all other things natural, and natural with a very fascinating revelation of nature's truths.

The statuette of the "Child," the bas-relief of the "Knight," both exemplify, in very different ways, Mr. Furse's approach to nature, in the spirit which has characterised these two schools of sculpture to which we have alluded, to wit, the Italians of the fifteenth century and the Japanese. Both were great delvers into nature, digging deep, and earning, as the reward of their labours, a thousand gems on which no price has yet been set: the Japanese frankly copyists, satisfied with fidelity; the Florentines qualifying their devotion to nature by pre-conceived ideals of form.

Mr. Furse's chief characteristic is, perhaps, his intense curiosity and invariable desire to get at the heart of the thing he is at. We have it strong in this "Cock and the Snake": in the details of the plumage, in the fine composition, both singularly true, singularly original, singularly strong, we have one order of curiosity, controlled and influenced by John of Bologna.



Study of a Greyhound—Bronze.

H. M. Furse.



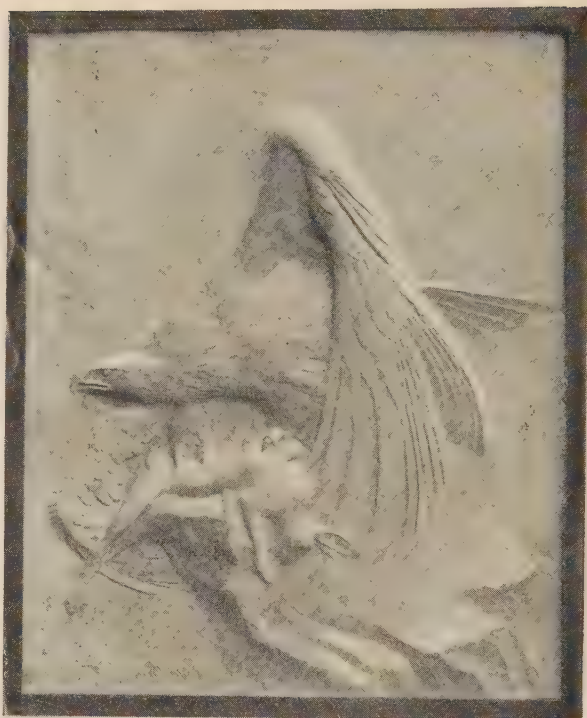
"COCK AND SNAKE."
A GROUP
IN BRONZE,
BY
H. M. FURSE.

In the suddenness of action and intensity of passion we have once more a curiosity and intimacy of observation that you will probably fail to find paralleled away from the Japanese, and yet in none of these characteristics is it possible to find a trace of imitation of other workers; rather a parallel approach with them to the same fountain source of inspiration. And this it is that gives to this group something of that finality which makes one think that he has not only caught the image and presentment of one infuriated bird, facing its subtle enemy, but rather has created for us a type of essential fear and rage, and the fury of attack.

Take again the "Greyhound." We cannot but regret that the figure here gives one such an inadequate impression of what the statuette really is. If you go to the Academy and look at

it in the Lecture Room, you will see it from above, just as you would see a greyhound lying down if you were standing on the same level as that on which he was lying, and it requires to be above him to see that main characteristic which Mr. Furse has observed, and which it has so delighted him to render. If a man had never seen a greyhound in his life, and saw this little statuette, he would have to be singularly dull not to see in this the essential qualities of speed and deep wind, and lightning movement. The long sinuosity of that lithe and lengthy form,

the vanishing and reappearing muscles of the back, the curious succession of vertebræ which make that snake-like continuous line from the base of the skull to the tip of the tail; the splaying legs, made not for comfort and repose, but for headlong speed in running; the pointed nose, the keen and gazing eye, the long thin



Eagle and Hare.
A low relief.

H. M. Furse.



Pumas.
A low relief.

H. M. Furse.





A CAT;
TO BE
THE FINIAL
FOR AN ANDIRON.
BY H. M. FURSE.



lips, the strong and mobile feet, these are things that proclaim essential qualities to the dullest. The hound is in repose, and yet how full of movement! Those shoulders, slightly moved from their place by the hanging weight of the neck, the projecting elbow, the long muscles of the fore-arm, how easily and instantly would they spring into action! Mark the alertness of the eye; mark, too, the sensitiveness of all the details of the hinder quarters: it almost tempts one to whistle, that one may have the pleasure of seeing this graceful creature start into movement.

In this and the "Cock" we have the chiet characteristic of good modern sculpture exemplified with power. The curiosity of search that lies behind all real intimacy of vision, this genius for getting at the heart of the thing seen, by a profound study of its structure, stands in a certain contrast to the methods of the Florentines, who worked towards a conscious ideal of what action and movement should be. It is true that that ideal was in every way qualified and inspired by an intense loyalty and study of nature, but the results of that study were limited by the pre-conception. The best moderns have been free from this, but, unlike the Japanese, have

gone more consciously for selection of form. You can see the same characteristic of insatiable appetite for strangeness in the works of Degas, and less so, but quite plainly so, in those of Sargent. In both of these form and movement are selected for their curiosity and interest: in Whistler tones and colours have been selected in the same spirit.

Right through Mr. Furse's work one sees this fine search for the interesting yet curious and strange, but always true, in gesture, form and action. The "Greyhound" is perhaps the best example of Mr. Furse's capacity for complete realization of an observed posture. But we have to go to the "Lioness" to see this same quality of observation accompanied by a further quality, more interesting perhaps. As in the "Cock" we have essential rage and fury, so here we have the happy agony of maternity. In this group Mr. Furse has not carried his observation of form and movement quite so far as in the "Greyhound" and the "Cock." There is less fidelity to detail—but as a presentment of movement it is unquestionably as interesting. The spirit of the thing is heroic. The resigned inaction of the hinder quarters, the impatient raising of the head and shoulders which has been checked for the sake of the



PORTRAIT STUDY
 OF
 A CHILD.
 BY
 H. M. FURSE.

little ones who suck, the terrific impression of brute muscular strength, controlled by the still greater and gentler strength of maternal instinct; these surely are beauties of a very high order. Best of all, perhaps, the message of the whole is typified and concentrated in the expression of the head, with its half-closed eyes and savage mouth pursed up in pain. The cubs are full of movement too; but it is perhaps a limitation of their merit that only one is pulling at the teats. But this is more a criticism of the intention of the artist than of his success in carrying that intention out. The further cub is clearly hunting for some inexhausted teat to suck, the middle two have apparently found what they want, but they are not addressing themselves to the task of the meal with that

furious devotion that marks the one close to the lioness's head. It is in the imitation of form perhaps more than in the selection of action that the shortcomings of this group lie. The greatest master of animal form in sculpture, Barrie, made a habit of modelling from the skinned beast. We should be curious to know if Mr. Furse has adopted this method of study; if he has not, and should address himself to it, it is difficult to say how far he might not go in his mastery of animal form. For, after all, there are mechanical difficulties in the observation of such an animal as a lioness that must balk scrutiny at every point, and in the contrast between this group and the "Greyhound" one sees that it was mechanical difficulty that made the "Lioness" less meritorious in fidelity of observation.



BOY AND GREYHOUNDS.
A LOW RELIEF.
BY
H. M. FURSE.

From the only head of Mr. Furse's that we have seen, it is obvious that his work in portraiture contains exactly those qualities that are so striking in his animals. This bronze bust is characterised by the same closeness of observation, the same almost religious fidelity in searching for the truth that one sees in the "Greyhound" and the "Cock." It is such a head as carries conviction of good portraiture on the face of it. Intensely personal to the sitter, strange forms of eye and feature carried out largely and truly, and yet with so fine a dignity that no suspicion of caricature crosses the mind. Indeed, there is in this head a quality of intense seriousness in the handling, just as there was in the statuette of Nelson, completed last year. Here, no doubt, the smallness of the figure and the almost dispro-

portionate size of the head would very easily have made the thing ridiculous, did not the overmastering quality of high and serious dignity blend them into a singularly strong and powerful and convincing whole.

The little child, with its short petticoats and wind-tossed hair, is another instance of so intimate and personal a rendering as to need some added quality of poetry to save it from mere naturalism, and this it has to a very high degree.

Taking him for all in all, we do not know that we have a sculptor amongst us to-day whose past work gives a more interesting promise than Mr. Furse. It is perhaps exaggeration to speak of him as one could with propriety speak of one whose achievement placed him unquestionably in the front rank, and yet it is with

very little hesitation that we profess our belief in his being amongst the few first-rate workers of the day. There are qualities of the larger composition of which he must needs show himself possessed before mastery can be justly claimed for him, and yet how high he stands in all the essential qualities, and that after very few years' work. It is hardly seven years since Mr. Furse exhibited for the first time. He has, doubtless, much experience to gain, much study, both of the ancients and of actual life, to make, before he can be said to have reached the maturity of his powers; but what he has shown makes a prophecy of his career a very confident business. The hopeful thing about him is the simplicity and directness of his vision, and his happy immunity from the infection of plagiarism. Just as many a young painter has been wrecked by an unintelligent copying of Whistler and Velasquez, so have the bulk of the more intelligent and promising young sculptors stumbled over the seductive example of Rodin. There is nothing harder than to escape the contagion of a master, and nothing so fatal as to incur it. Mr. Furse has kept clear of these dangers, and not only kept clear, but shown himself to possess the kind of mind, the kind of attitude, the kind of eye, wherein lies the secret of all the great masters' success. What he has done already is individual and personal to himself. At least three of his things come, we think, without question into the first class of work. This may seem a small ground-work on which to found so sweeping a prophecy, but we make our forecast, not on the mere success of this or that experiment he has made, but on the broader ground that the qualities which have made these experiments succeed are qualities which must needs continue to bring him success in more ambitious work.

A. H. P.

NATIONAL COMPETITION OF SCHOOLS OF ART, 1898.—The works executed in the schools of art of the United Kingdom are now in process of examination at South Kensington, and we believe there is every reason to anticipate that a remarkable collection of studies in drawing, painting, modelling and decorative design will in due course be exhibited. The Department of Science and Art have secured the services of the leading experts of the day as examiners of this important competition. Amongst them are to be found Messrs. George Clausen, A.R.A., George Frampton, A.R.A., S. J. Solomon, A.R.A., E. Onslow Ford, A.R.A., Arthur Hacker, A.R.A., Walter Crane, A.R.W.S., Lewis F. Day, W. R. Lethaby, W. Goscombe John, Professor Fred. Brown, the Hon. John Collier, W. De Morgan, H. H. Armstead, R.A., T. Brock, R.A., E. Crofts, R.A., W. F. Yeames, R.A., Seymour Lucas, R.A., G. D. Leslie, R.A., E. F. Brawnall, R.W.S., G. Aitchison, R.A., T. G. Jackson, R.A., and others with special knowledge of art and its application to industries. The work done by our national schools of art as shown in the annual competition exhibitions now admittedly earns the admiration and envy of our continental neighbours; and no doubt one of the great factors in the production of such increasingly excellent work as is shown from year to year lies in the invaluable service rendered by such an admirable board of examiners, whose opinions and advice in regard to the work of the schools is published annually for the benefit of our rising art workers, to their great benefit as well as to the permanent and substantial advantage of the artistic productions of the nation. We purpose giving, as we did last year, an illustrated review of the exhibition



A Medal.

H. M. Furse.

THE EXHIBITION OF INTERNATIONAL ART.

IT is regrettable that so little space can be given at this date to so imposing a collection as that which, at comparatively short notice, the committee of the International Society of Sculptors, Painters, and Gravers have made. The importance of the innovation can hardly be over-estimated, and of the merit of the show, although hastily formed and hazarded as an experiment, there is no doubt whatever. If it even pays its expenses this time the committee should be encouraged, and should at once secure promises of contributions to a second exhibition, which should be, to the genuine art-lover at least, the event of the year in England. The public that, not knowing why, drops pennies in slots, drops shillings almost as readily into the Royal Academy's coffers, and it is not very likely that the stability of the central establishment will be gravely affected by the action of an independent committee. Let this, however, retain if it can the name it has made as a place where only good work is shown, and it will be quite unique of its kind.

That the members of the committee and their more or less intimate friends are the principal gainers is too obvious to be insisted upon. It is certain that never before in a gallery have "Whistlers" been so conspicuous. Mr. E. A. Walton's most excellent portraits are here not merely to be ticked off *en passant*, but to be quietly "perused," as we say of a book, and "imbibed," as we say of a wine. Mr. Pennell makes a brave show, and other members and friends are treated as well, those of the Glasgow school more especially.

We begin in the North Room, and Mr. George Henry is first on the list. His name suggests the remark that we have seldom seen anything finer than his painting in the central gallery, named "Symphony" (No. 215). The colours are harmonised as in music the tones, and the work, whether somebody's portrait or not, could not have a better name. The hair is a rich red brown, and the rest is all painted to match, only relieved by the flesh tones and touches not accidental of some other colour. It is likely that this will be compared with "A Lady in Green," also seated, by J. W. Alexander (No. 276). To return: the most notably beautiful landscapes in this room appear to be "Sunlit Sea," by J. Ollson (No. 3); "Autumnal Gold," by C. Warren Eaton (No. 7); "In Arcady," by James Paterson (No. 31); "Summer's Afterglow," by Henry Spence (No. 45); "Wandering Sheep," by Adrian Stokes (No. 62); and finally, "Twilight," by Martin Bruce (No. 75). Mr. Austen Brown imitates Claussen. For the rest, how is one who is not a painter to explain the pleasure derived from works so different in every way as "Music," by G. Sauter (No. 13), and "A Wanderer," by

G. Harcourt (No. 35)? There remain among portraits to be admired unreservedly that of "Mrs. Fisher Unwin," by J. E. Blanche (No. 36); of "Margaret," by Alex. Roche (No. 43); of "A Girl," by Harrington Mann (No. 70). Mr. Lavery's portraits, if studied together, may suggest the remark that during the last few years his manner has broadened and softened. The light is less livid, the delineation less desperately accurate. His finest, perhaps, is the group: "Mrs. Roger Plowden and Humphrey." The revolt against the classical school was headed by Edouard Manet in the days of his youth, and the exhibition of his detestable "Execution of Maximilian" is, perhaps, justifiable on this account. That the task of selection is difficult may be judged by the extent of the ground which has been covered already; if much is left unnoticed the writer's excuse must be that the average maintained is so high. Our postscript includes just the names of Cecilia Beaux and Toulouse Lautrec. The last exhibits his skill by portraying with exquisite art a gaunt, upstanding, inscrutable, she-devilish daughter of Eve, who reminds one a little of Beardsley's creations.

In the Central Gallery.—A nineteenth century mediævalist is a sort of fish out of water, and it is thought that the imitations by Hans Thoma of the ludicrous *naïvete* of his own German forefathers will not effect any change in anyone's manner of painting. Mr. Bertram Priestmann is likely to be asked for pictures as often as exhibitions are opened. His technique is as sound as his perception of beauty in nature, and his sense of the fitness of things to be painted, and it may be regarded as certain that his works will in the dim future be priceless. Their effect is to make one feel irritated with anything that savours of bravado or affectation in the manner of other painters, and, in short, we incline to regard him in his sphere as already incomparably great. There are four paintings in this room to support what we have said, and at Burlington House there are others. Mr. J. J. Shannon's "Miss Kitty" (125) is a far more satisfactory work, though possibly not more clever than "The Stairs" (19). The pose of the girl who figures in that is absurdly affected. William Padgett's "Evening Mists" (152) is most beautiful, but here, as in Priestmann's case, either God or the painter strikes silence upon us, and one is little inclined to speak. The German element in G. Sauter may account for the aggressive thoroughness of his male portraits, and, perhaps, for the sympathetic understanding of the soothing effect of music which is evident in the beautiful work above-mentioned (No. 13). Mr. and Mrs. Walton are well represented: the opportunity of really knowing their work has never occurred before, and to see must be to admire. A remarkably fine "Portrait" is 167, the painter E. Oppler.

Mr. William Strang, who is as familiar as any one else with the sterner aspects of modern life, has been lured by religion or something

away from his natural haunts, and we for the time being are sorry. The work he is doing at present courts comparison with Hans Thoma's, and his with the ugliest old-German painting. These are mere desultory notes, which must be concluded by saying that the portrait by Amand Jean, which hangs near the Whistlers, exhibits the *ne plus ultra* of painting. The flesh is not opaque but diaphanous, and the raiment seems almost a part of it. The exhibition is remarkable if only for the contrasts it offers. There is of every kind something that is little, if anything, short of perfection. As different as possible from anything else is the painting called "Sin," by Franz Stück. The artist, it seems, has intentionally given the figure the appearance of something molten and lustrous, and not merely fleshly, like her up-to-date daughter. Inscrutable as that of the Sphinx is the gaze that is fastened upon you. It is neither reproachful nor lustful, and merely dares you to sin if you will. The idea and not the act is the subject.

In the third and last room are also some splendid works. If we had not gone further we should have missed a great many good things—"The Children of the Fiörd," by Ernest Sichel, for instance. It would be hard to imagine anything more lovable than these little creatures, or than the maiden about whose knees they are playing. Missed also George Henry's "Symphony" already referred to, and John Lavery's "Portrait Group" (233); Segantini's "Costume Study," representing a maid at a fountain drinking (247); Ravenhill's nude "Dream Maiden" (263); Alexander's "Portrait of a Lady" (276); Mr. and Mrs. Walton's best paintings (299-314); Mr. R. L. Dean's "Study in White" (301), which is thought surpassingly good; some examples of Matthew Maris, the loveliest of which is the one in which a girl figures—"Butterflies"; by George Pirie, "A Texan Bull Fight" (307); Moffat Linder's "Dutch Waters" (319); and lastly, lest it being small and comparatively unostentatious should be unnoticed, a beautiful "Portrait Study" (325), showing only the head and shoulders of a lady unnamed, by Prince Troubetzkoy, the painter of "Lady Eden and her Children," which, for sheer loveliness, can be compared with nothing but Shannon's "Jungle Tales." E. R.

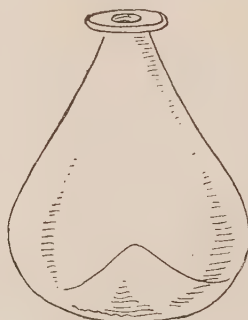
REVIEWS.

OLD ENGLISH GLASS DRINKING VESSELS.—It is one of the melancholy truths that have to be accepted by all antiquaries that the difficulty of considering the evolution and development of any item of domestic economy is greatly increased by the general use that has attended such an item. Few subjects are more difficult to study exhaustively than the history of the objects most commonly used in a house, inasmuch as their very use has conspired to render early specimens very scarce. Horn-books, children's picture-books, toys, rushlight holders and lanterns, salt-glaze pots, lace-makers' bobbins, and many other things may be taken as examples of the scarcest of common objects, but when to this frequent use you add the extra character of fragility, you increase enormously the scarcity of your items of domestic use. Mr. Albert Hartshorne, a certain learned antiquary, has been for years investigating the history of English glass drinking vessels. He followed his father in this fascinating pursuit, and has at length produced a huge volume,* containing the result of his lifelong labour. All his assiduous search has, however, failed to reveal the existence of more than about six glasses that remain to testify to the eye what English glass was prior to the end of the sixteenth century. These glasses represent everything that Mr. Hartshorne can find to bridge over the long interval between the days of the Conquest and 1663, and they are therefore of the greatest importance. In Mr. Hartshorne's portly volume he deals with English glass in most exhaustive fashion, and produces a book which at once has become the standard work on the subject. His illustrations are mainly in lithography, but as that process is unsuitable for our pages, we have sketched two of his plates in smaller form, and, with their aid and that of a few of his blocks kindly placed at our disposal, have illustrated some of the early glasses that he describes to his readers. Travelling through the whole subject down to modern times, he seems to have left no consideration untouched, and, in the presence of so vast a body of material, we can but select one phase of it for presentation. The glasses we illustrate differ most widely one from the other. The first is a bluish green cup $2\frac{1}{2}$ inches high, having a strip of glass attached to its side, horizontally waved to leave two orifices through which a cord could be placed. This was found under the abbey church of Peterborough in a stone coffin, placed almost central with the axis of the church. It is supposed by Mr.

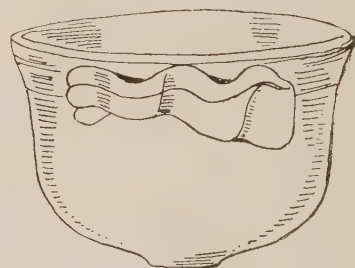
* "Old English Glasses." Royal 4to. (Edward Arnold: 1897. £3 3s. net.)



Glass Cup, from a Cist in Forfarshire.



Glass Phial, found in the wall of Anstey Church, Hertfordshire.



Glass Cup, found in a coffin in the monks' burial ground of Peterborough Abbey.

Hartshorne to have been the attribute or sign, worn by a cord from the girdle, announcing the position occupied by the deceased monk. He considers that very possibly the dead man may have been the cellarer, and have used the cup for assaying the liquor at the hogshead in the cellar, and as the abbot who gave the ground for burial in about 1220 was he one who filled with glass thirty windows of the abbey that had previously been stuffed with straw, he conjectures that this cup made its appearance at the same time. Here therefore is the first of the English glasses that now remain, and one that probably belongs to the early part of the thirteenth century. Next we come to the very common holy-oil glasses which at one time probably existed in every church, and were often mounted in metal. One was found embedded in the east wall of South Kilworth Church, and another in the west wall of Lutterworth Church. They belong to about the middle of the



Glass Tankard, made by Verzelini, mounted in silver.

(Originally belonging to William Cecil, Lord Burghley.)

fifteenth century, and when found contained oil. A little glass of very similar character was found at Anstey Church, Hertfordshire, and contained blood supposed to be that of a saint. It may be grouped with the other glasses and attributed to the same period. Between these curious phials which, although English are not drinking vessels and the next example, there is a great gap of years. The chalice-shaped cup belonging to Mr. C. H. Woodruff, and which stands on a short silver foot, is really the oldest English drinking glass that has come down to modern times. It is about 5 inches high, and has a well-authenticated pedigree, taking its history back to Bishop Ridley, chaplain to Princess Elizabeth, who is said to have received the Holy Eucharist from it, and to have given the cup to the prelate. It is of dark purple glass. Another glass said to have been used by Queen Elizabeth is the one now at Windsor Castle. It is 5½ inches high, and was originally in the



Queen Elizabeth's Tazza-shaped Glass Cup, made by Verzelini, and its original Leather Case.

(The Cover to the Cup is missing. This Cup belongs now to Her Majesty The Queen.)



Verzelini Glass Cup.

(In British Museum, dated 1586.)

possession of the Vickers family. The arrangement of its stamped and shaped leather case shows that at one time it possessed a cover, which is not now in existence. This glass lately belonged to Mr. Money, and was exhibited by him in 1883 at the Society of Antiquaries, and in 1890 at the Tudor Exhibition. The next glass is the celebrated one in the Franks collection, of slightly brown tint, and is finely mounted in silver gilt. It is about 9 inches high, and bears upon the top of its lid in translucent enamel the arms of William Cecil, Lord Burghley. Finally we illustrate the glass goblet of Venetian character in the British Museum. It is $5\frac{1}{4}$ inches high, and bears upon it in broken gold leaf the English inscription

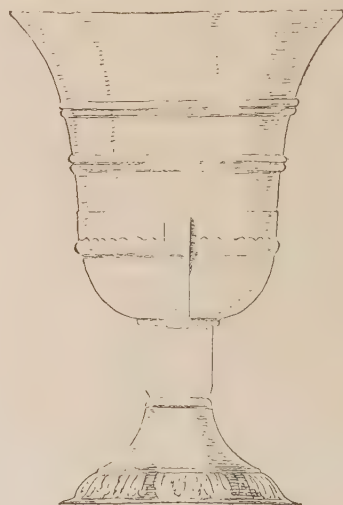
"IN : GOD : IS : AL : MI : TRVST."

In a border around the rim are the letters "G.S.," united by a knot twice, and the date 1586. Mr. Hartshorne calls it a betrothal glass, and he brings forward much evidence to prove that this cup and the Lord Burghley tankard were made by one Giacomo Verzelini, a fugitive Venetian, who was the only person at that time allowed to make glasses *façon de Venise* in England, under a patent from the Queen dated 15th December, 1575, and for twenty-one years. He dwelt in the Crutched Friars in Hart Street, Aldgate, and part of his duty under the patent was to teach the Queen's subjects the art and knowledge of making Venetian drinking glasses. This early glass-maker died in England in 1606, and was buried at Downe, in Kent, where monumental brasses still record the details of his career. Probably these two glasses are the only specimens of his handiwork that remain. In 1621 an English glass drinking cup is figured in Peacham's "Compleat Gentleman," and then in 1663 we come upon an English "Royal Oak" cup belonging to a Mr. Festing, and still fortunately in existence, but these are all. So completely has time destroyed ancient and mediæval glass that we have not half a dozen specimens of the English drinking glass remaining earlier than 1663, and those just described are all that bridge over the long period from the Conquest down to Stuart times. Mr. Hartshorne's book is crowded with such interesting facts as the few we have extracted. We commend many of the designs

beautifully depicted in it to the glass craftsmen of the present day. We assure them they will find a mine of designs in its pages; and in the eighteenth century period, to which it devotes very great attention, will be found illustrations and descriptions of glasses both engraved and plain of great beauty and interest. Jacobite glasses also furnish some delightful chapters, and this subject is one upon which Mr. Hartshorne's information is almost wholly new. The illustrations are inserted by permission of Mr. Edwin Arnold.

Y Y Y

"A SIMPLE GUIDE TO THE CHOICE OF A PHOTOGRAPHIC LENS."—The chemist and optician have together made photography so simple in practice that there is probably no science or art involving such vast principles that can be successfully practised with so little technical knowledge. The merest tyro employs light with as little concern as when he uses a pen; he avails himself of subtly devised instruments without knowing why they serve his ends, and controls the operations of chemical reagents by rule of thumb, forgetful that, in the production of his little photographic print, he has brought to his service great natural laws which have built a universe and evolved a human race. If the photographer, either from love of knowledge or to satisfy mere curiosity, does strive to learn something of the scientific basis of his craft, probably the last thing that he masters will be the principles of lens construction and the optical laws upon which lenses for various purposes are made. In order to make this difficult subject plain, and so help the beginner to judge for himself the particular kind of lens most adapted to any particular class of work, Mr. T. R. Dallmeyer, F.R.A.S., has written a capital little illustrated pamphlet, which should very effectively clear away the difficulties of the least enlightened. Mr. Dallmeyer, in addition to being a complete master of photographic optics, has—what is so rare in the expert—the gift of descending to the condition of the mere beginner, and explaining things in simple terms. Mr. Dallmeyer's pamphlet is published by J. H. Dallmeyer, Limited, of Newman Street, London, from whom it may be obtained gratis.

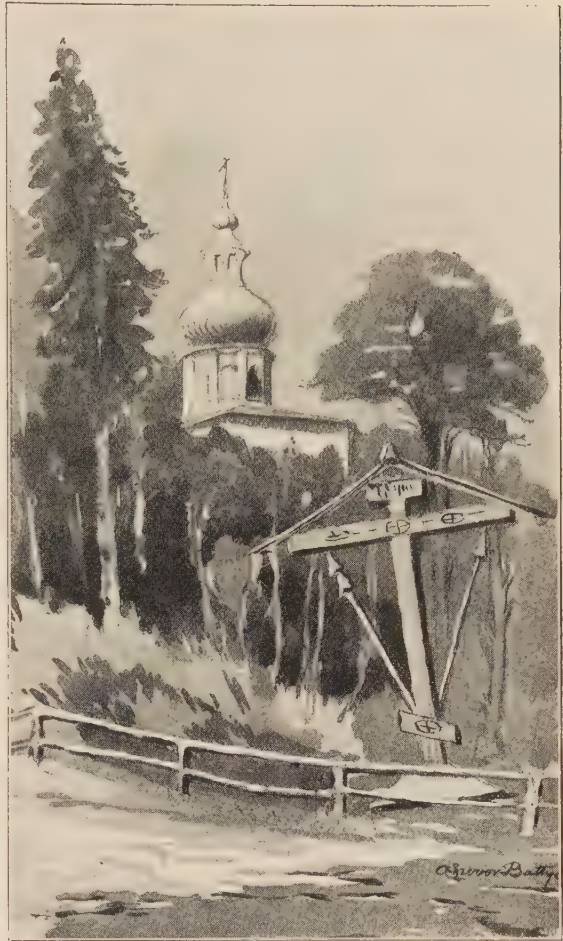
Bishop Ridley's Chalice
of dark purple glass.

(Given to the Prelate by Princess Elizabeth

MR. TREVOR-BATTYE'S NEW BOOK.*

By the courtesy of Messrs. Constable we are able to reproduce two of the pictures from "A Northern Highway of the Tsar"—a book illustrated by the author's own sketches. One of those we give represents a forest chapel on the Isles of Solovetsk, in the White Sea, and the other the curious gateway of that famous monastery "the most northerly in the world." This book is the record of an exciting journey across the tundras and forests of high northern Russia, which throws much light on that remote region and on the curious people who inhabit it. The dangerous passage of the ice-laden Pechora and other great rivers—wild rides with reindeer teams—an attack on the horses by wolves—these and other incidents of the kind will appeal to that love of adventure which is an instinct with every Englishman. Here is a description of the pursuit of a horse by wolves, which the author followed in his sleigh:—

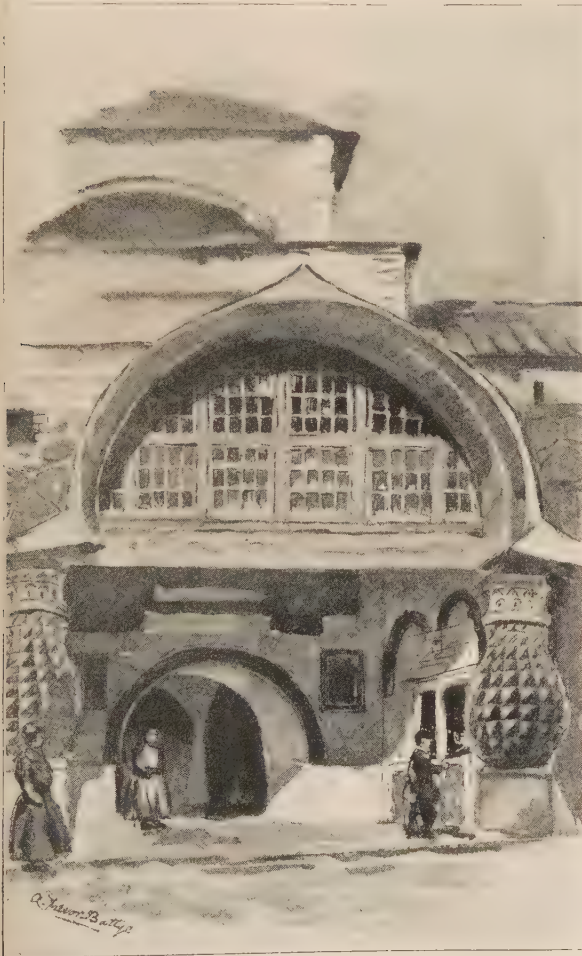
"For some little distance pursuers and pursued had kept to a farm track, where there had been little traffic since the snow; into this the hoofs of the terrified horse had struck so deeply that we could follow at a good round pace. And on either side were the wolves' tracks—two on one side, and one on the other—the tracks of three. It was clear from this that they had never been far behind; they had evidently kept a pace or two off the horse's



"A Corner of the Forest on Solovetsk."

A. Trevor-Battye.

(From "A Northern Highway of the Tsar.")



Gateway of the Monastery of Solovetsk.

A. Trevor-Battye.

(From "A Northern Highway of the Tsar.")

quarters on either side. It was a grim game, was it not? We could see it all there in the snow as plainly as words could tell; the maddened creature galloping blindly, wildly, hopelessly on, always at his flank the hunting howl and the hungry eyes, always—not for a moment slackening—the loping, tireless, pitiless stride. Yet I think he was trying to make his point, as we say in hunting language; I suppose, poor beast, his instinct bade him keep near man. He was thinking, I doubt not, of some stable or some refuge further on, for all this time he was heading for a hamlet whose roofs we could just discern against the sky. I urged the horses on, etc."

It was not to be: the poor horse was turned and pulled down on the ice of a river by his pitiless foes. But the more enquiring and studious among us will go to the book for two reasons: first, for its description of the great Bell-shaped Gulf, never before visited by any Englishman, and secondly, because this northern Russia, now the haunt of Samoyeds and a fastness of primitive life, must soon be laid bare to the full light of modern enterprise by the opening of the Trans-Siberian Railway. The Tsar has paid the author the appropriate honour of accepting the dedication of this book.

* "A Northern Highway of the Tsar." By Aubyn Trevor-Battye (A. Constable & Co., 6s.).



Mary
Queen of Scots.
A Copy by
Mytens.

(By permission of Messrs. Geo. Bell and Sons.)

THE HAMPTON COURT PICTURES.*—Hampton Court in the time of Cardinal Wolsey contained no paintings, for their place was filled with tapestries, which were then of far greater value. But by 1531 Henry VIII. had collected a few paintings there, to which reference is made in the inventory drawn up after his death and now in the British Museum. But of the twenty pictures attributed to his painter, Holbein, but two or three it seems are beyond question. Among paintings of this reign at Hampton Court are "The Meeting of Henry VIII. and the Emperor Maximilian," "The Battle of the Spurs" and "The Field of the Cloth of Gold," besides portraits of certain contemporary sovereigns, though the greater part of Henry VIII.'s collection of these is now at Windsor. Edward VI.'s reign is entirely unrepresented, unless the famous group of "The Family of Henry VIII." is excepted. Mr. Law shows in his preface that this could not be the work of Holbein, to whom the more recent critics attributed it, since Holbein died in 1543, and could not, therefore, have drawn Edward VI. at the age at which he is represented. It was possibly the work of Guillim Stretes. Queen Elizabeth's reign is most prominently represented by the magnificent picture of herself by Zuccherò. Either he or Lucas da Heere was

the "certain special cunning painter" who alone by decree of the Privy Council was eventually permitted to paint her portrait. This portrait we reproduce, and one of her great rival, Mary Queen of Scots. This latter is a copy by Mytens of an older picture, and is not nearly equal in merit to the famous one by Clouet now at Windsor. With the Stuarts a better era dawned for art, though the great masters Rubens and Vandyck, are but poorly represented at Hampton Court, which contains, nevertheless, many pictures of that period of the greatest interest. Charles the First's collection contained Dosso Dossi's "Holy Family," which we give, and "Hampton Court shares with Dresden the honour of being the only public gallery north of the Alps where his extremely rare works can be studied." After the Roundheads' iconoclastic attacks the collection reformed itself under Charles II., and reflects in a most interesting manner the wit and fashion of that day. Lely's series of "Beauties"—Lady Castlemaine, Mrs. Middleton and the rest—his Anne Hyde, his Duchess of Portsmouth and others are to be seen here, and also a most interesting picture by Michael Wright (perhaps his best) of Lacy, the actor, in three characters. The Vandevelde's represent James II., Kneller William III., while George I. and George II. are practically represented by canvases too hideous for words. During the reign of George III. Gainsborough added his masterpieces

* "The Royal Gallery of Hampton Court," Illustrated. By Ernest Law, B.A. (G. Bell & Sons).



Queen Elizabeth.
Ascribed to
Zuccherò.

(By permission of Messrs. Geo. Bell and Sons.)

Fischer, the composer, and Colonel St. Leger, which are in the public dining room. During the reign of William IV. additions from Kensington Palace, Carlton House, Buckingham House and Windsor Castle were indiscriminately made, and were stuck up anyhow in any empty space. This general jumble has now been reduced to something like order, and a comparative view is possible to the 240,000 or so visitors who visit the state rooms each year. Mr. Law's book is most interesting and instructive, and a wise selection of the more noteworthy of these pictures might well be made and sold in ordinary catalogue form as a useful companion to a visit to the galleries. The present work is too large for that, though a charming book for home reference. It is a pity it is bound in white, which so soon becomes dirty.

Y Y Y

THE RENAISSANCE IN ITALIAN ART (part I), by Selwyn Brinton (Simpkin, Marshall & Co., 1898).—Mr. Brinton's object in writing this book is stated to be "the classifying and placing in a readable and popular form the knowledge that exists" rather than to add to it. He has fulfilled his object excellently, and the little volume can be strongly recommended to those who, with some knowledge of the art of

the Renaissance, desire to increase it. The "note" of the book is the tracing of the evolution of art, and the author is successful in the differentiation of the schools and masters, whilst showing their mutual relation and interdependence. The volume is the first of a series of three, and is confined mainly to the schools of Florence and Siena. Attention is directed to the influence on painting of sculpture and of such crafts as the goldsmith's; whilst the peculiarities of the Florentine school, its merits and defects, are clearly indicated. Mr. Brinton seems to have assimilated the literature on the subject, and gives extracts from various authorities almost too freely; though not from inability to write luminously and critically himself, as his appendices show. There are indexes of painters and places at the close of the volume. A few inaccuracies will, doubtless, be corrected in future editions, e.g., the Venus of Botticelli in the National Gallery is no longer attributed to him; the Tornabuoni portrait by D. Ghirlandaio went abroad some time ago, whilst some of his lost frescoes in the Vespucci Chapel have recently been recovered. If the author would include in one of his later volumes a map of Italy, say of the year 1500, showing the distribution of the various schools, he would earn the gratitude of many a student.



Holy Family.

Dosso Dossi.

(By permission of Messrs. Geo. Bell and Sons.)

THE success of "The Page" (Ashwell House, St. Albans) has made it necessary that a special extra number, compiled from the first three numbers—the limited editions of which are now out of print—should be issued. "The Page" is printed every month in aid of the League of Pity, and in it we find woodcuts, fables, book plates, music, quotations, and other curious things. Many of the woodcuts are printed in colours, and all are interesting and some are valuable. The book collector should secure number four without delay, and he, with us, will probably wish this ambitious, fresh and unconventional "Page" every success.

No typographical enthusiast—and we should all love good printing—can afford to miss the dainty and wholesome octavo reprint of the address delivered by William Morris at the distribution of prizes to students of the Birmingham Municipal School of Art, on February 21st, 1894, which is now issued by Messrs. Longman. It is hoped that this lecture, which is printed in the "Golden" type designed by William Morris for the Kelmscott Press, will be followed by other lectures in the same form, and at the same price, 2s. 6d. net. The Kelmscott Press is now closed, and all the wood blocks of the initials and ornaments have been given to the British Museum. The type still remains under the control of the trustees, for whom this book was printed at the Chiswick Press.



The Three Graces.

Tintoretto.

(From "The Renaissance in Italian Art.")



"First Frost."
By
Celia Levetus.

(From "Verse Fancies," by permission of Messrs. Chapman and Hall.)

"VERSE FANCIES." By Edward and Lewis Levetus, with designs by Celia Levetus. (London: Chapman and Hall).—But few of the books which are published at Christmas can be fairly enjoyed till the following summer, for then, and not until then, the influences under which they were written and pictured are in action again, and it is likely enough that the critic will feel kindlier towards author and artist than was possible back in the winter when he was literally pelted with books. The brothers Edward and Lewis are lucky indeed in the sister who illustrates these verse fancies of theirs. The reader has no means of knowing to which of the two he is mostly indebted. Their poems are idyllic and prettily worded, in addition to being exceedingly musical. If sometimes the lines are a little irregular, it is probably not that the ear is at fault: more likely it is that familiarity with metrical forms breeds contempt of the absolute uniformity of the mechanical maker of verses. Time allows us to quote one of the prettiest, and space must be made for the most pleasing of the illustrations. Miss Levetus won praise for her work almost as soon as she ventured to show it—and praise not lightly bestowed. In the month of May, 1896, there was an article on her gifts of grace in this paper, and echo has again and again repeated the praise we gave. The book, to conclude, is one to be treated respectfully, as being a joint production it discovers to us incidentally that the sister and her brothers are related as lovers. The design for the cover is one of the artist's happiest. The

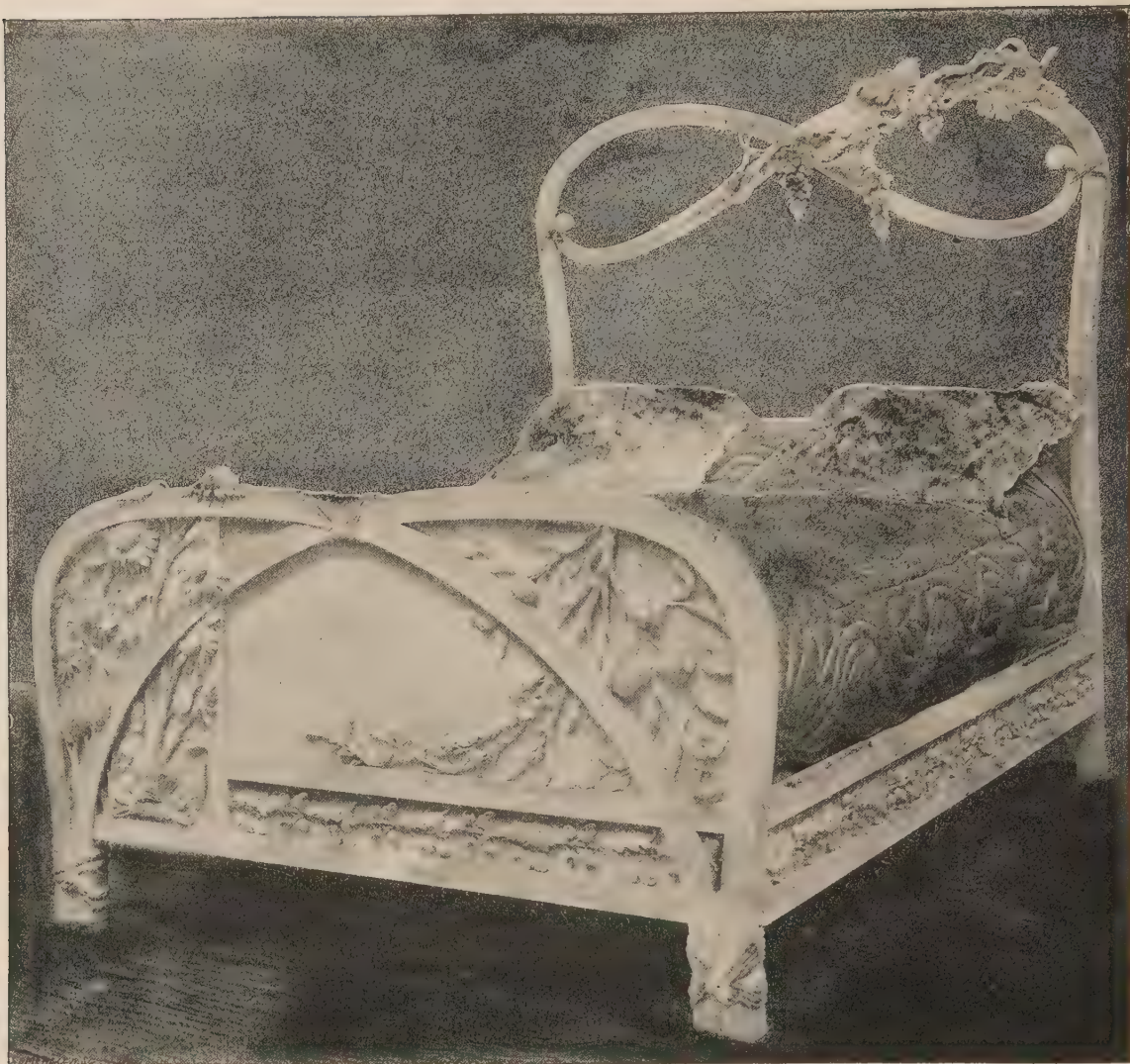
illustration, "First Frost," which is here reproduced, may make us shiver a little, but *capable de tout* is the decorative artist, and fancy, whatever fashion may do, will picture the fairest of forms without clothes. The following lines, it is thought, are quite perfect, and the book as a whole makes us glad that art has so warm a nest here:—

My Sibyl often in surprise
Will wonder why the playful wind,
Which, idle in the upper air,
Leaves the clouds anchored in the skies,
To her below should be unkind,
Should ruffle so her gold spun hair,
And swirl about her simple dress
In clinging curves of loveliness.

E. R.

Y Y Y

OUR note of welcome to "The Sculptor" (20, Bucklersbury, E.C., 6d.) has lost nothing of its fulness by being delayed. Good reproductions and good printing commend it to the eye; good writing and judicious selection of literary matter recommend it to the mind. The renaissance of the art of the sculptor in England is so recent that right direction is of the utmost value, and if "The Sculptor" should be the means of raising the standard of the work of the monumental mason, it will have more than justified its existence. We wish it every prosperity.



A Bed.

Héber Lippmann.

(By the courtesy of "Art et Décoration.")

WE call attention to a matter which we consider a distinct forward step in the history of illustrated journalism. We refer to the full-page portrait of the late Mr. W. E. Gladstone which appeared in the "Daily Chronicle" of the 20th May. Although this is the largest process block ever printed on a rotary machine, yet the result was perfect and shows what can be done in newspaper illustrations by skilful co-operation of the etcher and the printer.

Y Y Y

"ART ET DÉCORATION" (Librairie Centrale des Beaux Arts) continues in its April issue its articles upon "Le Mobilier," by Gustave Soulier. The illustrations are an obvious commentary upon the severe straight lines of English "advanced" furniture of to-day. The style of the designs by Em. Gallé, L. Majorelle and Héber Lippmann is modernised Louis XVI., and, of their kind, refreshing in the newness of their treatment. M. Lippmann, says the writer of the article, "est un artiste de beaucoup de goût et l'un des tapissiers les plus erudits de l'Europe"—somewhat extravagant but not wholly unmerited praise. The April number of "Art et Décoration" is attractive throughout.

THE GAZETTE DES BEAUX ARTS for March contains, as usual, several articles of great interest. Amongst them is an appreciation of Velasquez by Leon Bonnat, which is extracted from the preface to a forthcoming work on that artist by M. de Bernete, which it is anticipated will be the definitive authority on the subject. A well illustrated monograph on the recently discovered frescoes of D. Ghirlandaio at Florence, and a review of the work of Daniel Vierge, are perhaps the most noticeable of the remaining contributions. From the last named many will learn with surprise of the vast mass of black and white by this master in more or less ephemeral publications.

Y Y Y

"LA GERBE" is the title of a new Belgian periodical devoted to art and literature. The most important item, an article on architecture by Georges Ramaekers, contains a strong protest against the vandalism of restorers. There is a competition for a design for a letter box in which several well known men take part.

Y Y Y

ANOTHER new magazine is "Catalonia," published at Barcelona. It is somewhat meagrely illustrated and is chiefly devoted to literature

THERE is an interesting article in one of the recent numbers of the "Revue Populaire des Beaux Arts," dealing with the work of M. E. Frémiet, the well-known French sculptor. The classic school was dominating all the ateliers in Frémiet's young days, but he was fortunate enough to have for his uncle and master the sculptor Rude, whose short and simple *credo* was "respect for nature," and it is to nature that Frémiet has remained faithful all his life. Although too strong and original to have been much influenced by Barye, he has availed himself of the opportunity afforded him by the introduction of the genre which Barye may be said to have created. His master Rude, like Barye, was kept out of the *Institut*, but Frémiet, though meeting with opposition for some time, has long enjoyed official recognition. One of his most vigorous works was the "Gorilla carrying off a Woman," for which he received the medal of honour.



A Bronze.

E. Frémiet.

(By permission of the "Revue Populaire des Beaux Arts.")



A Bronze.

E. Frémiet.

L'ESTAMPE ET L'AFFICHE improves as it enters its second year. In the February and March numbers Fantin-Latour and Legros are the subjects of well illustrated articles, written with sympathy and insight, whilst the portion of the magazine devoted to posters is as usual up to date and discriminating.

Y Y Y

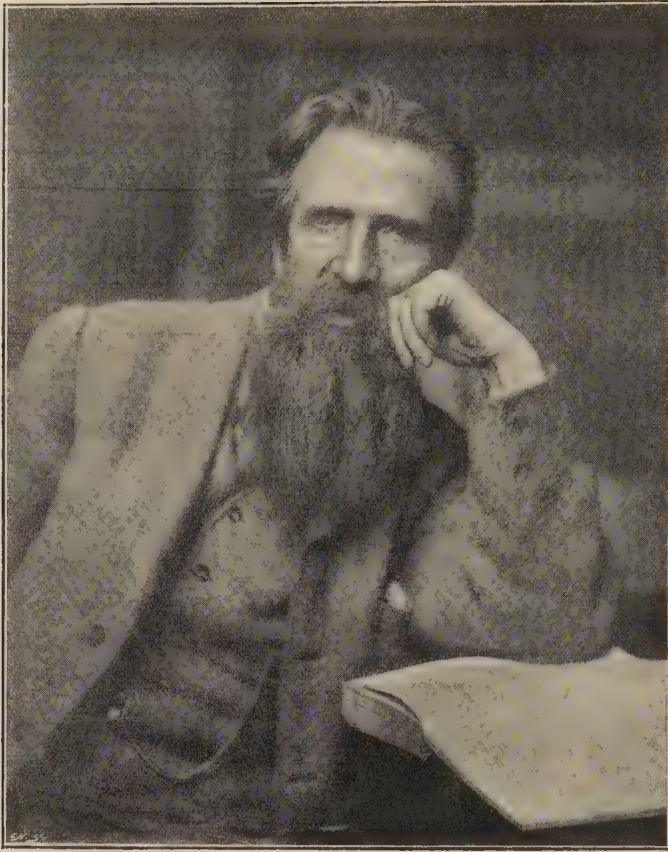
DIE KUNST FÜR ALLE (Munich). We must content ourselves with mere mention of the most important items in recent numbers. In that of March 1st will be found a profusely illustrated article on Renaissance frames, well worth perusal. On March 15th are given reproductions of Sir Edward Burne-Jones's seven pictures on the legend of St. George, whilst the following number is chiefly devoted to the recent art festival at Munich.

Y Y Y

THE REVUE POPULAIRE DES BEAUX ARTS justifies its name; though costing only thirty centimes, it gives excellent pictures and letterpress. A paper on the caricaturist Monnier (26th March) may be especially commended.

Y Y Y

DEKORATIVE KUNST (Munich: Grevel & Co., London). We may feel patriotically flattered to find the March number of this excellent periodical devoted to Mr. Voysey, whose work in architecture and design is fully treated of in appreciative though not altogether uncritical spirit. It is profusely illustrated. In the April number the decorative work of the younger Dutchmen is reviewed, and some space afforded to that strange artist Jan Toorop, who mingles in such a remarkable and fascinating manner the styles of the eastern and western hemispheres.



Edward R. Taylor,
Head Master
of the Birmingham
School of Art.
By
Harold Baker,

THE LATEST FROM BIRMINGHAM.

THE Birmingham Photographic Society has recently held a remarkably successful exhibition at the galleries of the Royal Society of Artists, and as this is the first time the society has granted the use of its rooms for such a purpose, it is a matter of mutual congratulation that the display of talent was in every way worthy of its domicile. The exhibition was well attended by the general public, over one thousand five hundred people being present on the last day. The work of the Birmingham men must naturally claim the largest share of our attention, and it is a fact worth noting that there are a greater number of photographic artists among us than in any other provincial centre. Mr. Harold Baker, whose collection was not in competition, lent a number of portraits which were striking by reason of their unusual softness and delicacy. The picture of Mr. Edward R. Taylor, headmaster of the Birmingham School of Art, reproduced here, is one of the best and most convincing of this series. Amongst competitors in the landscape section, Mr. Smedley Aston

(who has gained many awards here and elsewhere) easily headed the list. Mr. Aston's work is always thoughtful and expressive, and his choice of subject is generally very happy. "Tuberoses" deservedly gained a silver medal. Mr. J. Page Croft received a similar award for his very effective "Approach of the Storm." In the class devoted to seascape, Mr. C. S. Baynton, who has also been particularly successful in his architectural work, showed a very vivid little picture entitled "Landing the Catch." The silhouetting of the figures was admirable. Mr. C. G. Fowler's picture of "St. Mary's Hall, Coventry," which obtained a bronze medal, was well worthy of attention. It was clear and precise without being hard. Mr. Cruwys Richards' portraits and a capital genre picture by J. Hall Edwards must also be mentioned, and in this latter class we must not forget to name the very fine photograph by W. T. Greatbatch called "At Work." The composition and lighting were alike excellent.

Messrs. Henry Graves & Co. are well worth visiting just now, for they are the possessors of the beautiful collection of butterflies recently shown at Dunthorne's in Vigo Street. The specimens, which are in perfect condition, are mounted in little porcelain cases behind glass.



"The Woman of Samaria."
William Dyce.

The School of Art has availed itself of the opportunity to secure some of these unique colour suggestions, and as the latest fad has been in the direction of enamelled caskets, they should prove very useful.

Mr. Whitworth Wallis is always at his best when speaking of the art of the famous brotherhood; and the excellent lecture which he gave for the Sunday Society on the pre-Raphaelite art of John Everett Millais was a masterly display of his power. The lecturer said that it was his privilege to speak that night on some of the painter's great designs touching the deepest of human emotions. It was a privilege only made possible of fulfilment by the great courtesy and kindness and the interest which the painter himself took in the lectures he (Mr. Wallis) delivered on the pre-Raphaelite movement. It is to be hoped that these lectures, coming from such a source, will have a beneficial effect on the general public and the Art Gallery Committee. "A man is never a prophet in his own country," and though it would be absurd to challenge Mr. Wallis' popularity here, it is a little doubtful if his opinion on the purchase of pictures is always properly considered. The great idea in the minds of the Art Gallery Committee seems to be to please the popular taste, not to educate it; and Mr. Wallis has had to encounter considerable opposition while getting together the cream of our collection.

It is said that even Mr. Middlemore, who has been such a generous benefactor to our gallery,

is influenced by this same unworthy desire of pleasing the popular taste; and to this end he lends most beautiful pictures, "on approval" as it were, which are withdrawn if not appreciated by the masses. It is perhaps too much to assume that Mr. Middlemore ultimately intends to present us with his latest loan—the noble picture by Watts called "Aspirations"; but one cannot help hoping that the public will be discriminating enough to severely try his generous inclinations. Our latest pre-Raphaelite acquisition is a little gem by William Dyce, entitled "The Woman of Samaria." The exquisitely skilful drawing and finish of every moss-covered stone, every leaf and blade of grass, the drapery of Christ's robes, fills one with a pleasure which softens criticism of the less fortunate figure of the woman, and the highly un-oriental style of the landscape.

The Electrical and Trades Exhibition which has been held at Bingley Hall had a characteristic flavour of sawdust and orange peel. There were very few artistic exhibits, unless a heterogeneous mass of amateur and student work could claim that distinction; the only thing worth noting being a tablecloth designed by Henry Payne and beautifully worked by Agnes Talbot, both of the School of Art. It is true that Messrs. Henry Graves and the Birmingham Photographic Society were represented, but their exhibits seemed out of place in a show devoted to machinery, high-class sweet making, mutoscopes and baby incubators.

ART SALES.

IN the "good old days," twenty or twenty-five years ago, when a sale of pictures meant a sale of modern pictures and Romney rarely ran to three figures, the Saturday before the opening of the Academy was an important date. The test sale of the year took place on that day at Christie's, and if prices ruled high, art was understood to be looking up. The London season year after year grows later, and though the Academy keeps the first Monday in May as a fixture, and though its opening day regulates those of the minor shows, the principal picture sale of the year is generally held later.

Still, the sale held on April 30th was interesting. The pictures included important works by three very different but very popular English painters—old John Linnell, Hook and Millais. The Linnells, "The White Cloud" and "The Noonday Rest," were painted respectively in 1857 and 1862. The Hooks belong to different periods of the painter's long and prosperous career. "The Signal on the Horizon" was painted thirty-three years ago, "The Mushroom Gatherers" in 1879, and "Castle Building" in 1882. Then there was a work of Elmore's, "Columbus at Porto Santo," one of the pictures of its year, and that year was 1872.

But the chief interest centred on the Millais. The collection of the artist's work contained a few examples, and embraced, in a way, his whole career. There were five in all, and they included some of his earliest and some very recent work. "The Order of Release" was painted two years before his marriage, and was at the Academy in 1853. Millais sold it then for £400. It was sold in 1879 for £2,835. "The Black Brunswicker" is dated 1860. But by that time the painter's prices had gone up, and two years later it fetched in the auction room £819. The group known as "Yes" apparently had never before been submitted to public competition, nor the "Urquhart Castle on Loch Ness," one of the few pictures in which Millais has painted the sea. Lastly there was the group of children at "Afternoon Tea," painted as late as 1889.

The sale of the Grant Morris collection on April 23rd produced a total of nearly £24,000, and the leading prices testified to the continued interest shown in modern Dutch painters and the French artists of the early half of this century. Some of the principal sales were the following. Oil paintings:—

- R. Beavis, Removing Wreck from the Seashore, £170.
- P. H. Calderon, Her Most High and Puissant Grace, £231.
- E. W. Cooke, North Sea Fishing Pincks, £315; Canal of the Giudecca, Venice, £315.
- T. S. Cooper, A Summer's Day, five cows, £325; Woody Landscapes (a pair), £215.
- T. Creswick and W. P. Frith, A Glade in the Forest, £110.
- T. Faed, The Silken Gown, £252; A Scotch Fisher-girl, £115; News from the Crimea, £152.
- Copley Fielding, Distant View of Rievaulx Abbey, £357.
- W. P. Frith and R. Ansdell, The Halt, or the Keeper's Daughter, £183.
- F. Goodall, Rachel and her Flock, £294; The Holy Mother, £210; The Doveseller, £141; Jochebed, £105.
- A. Gow, In Possession, £120.
- Sir T. Lawrence, A Portrait Head of the Countess of Harrington, £252.
- J. Linnell, A Welsh Dairy Farm, £304.
- B. Riviere, The Poacher's Nurse, £147.
- L. Alma Tadema, The Roman Flower Market, £924.
- C. Bague, The Sentinel, £525.
- E. Berne Bellecour, The Rent Day, £199.
- B. J. Blommers, First Footsteps, £231.

- A. Bonheur, Spanish Drovers with Cattle, £178.
- W. Diez, A Horse Fair, £120.
- E. Frère, Old Friends, £168.
- J. L. Gérôme, In the Mosque at Prayer, £367.
- A. E. E. Hébert, The Virgin with the Infant Saviour in her Lap, £367.
- J. Israëls, The Anxious Family, £997; Desolate, £220.
- L. Knaus, The Cup of Coffee, £1,102.
- R. Madrazo, The Music Lesson, £357.
- E. van Marcke, The Homestead, £861.
- J. Maris, The Seaweed Gatherers, £924.
- T. Rousseau, In the Forest, Fontainebleau, £420.
- C. Troyon, The Gathering Storm, £1,102.

Water colour drawings:—

- Sir F. W. Burton, Hellelil and Hildebrand, £204.
- Copley Fielding, A View of Culver Cliff, £388; Arundel, £367; Rydal Water, £288; The Departure, figures on the seashore, £806.
- Birket Foster, Spring, a Surrey common with sheep, £241; The Reapers, £257; A Coast Scene, Hastings, £81.
- G. A. Fripp, Moultsford Ferry, £85; The Millstream at Streteley, £75.
- Sir J. Gilbert, Don Quixote and Sancho Panza return to their Native Village, £138; Scene from "The Merchant of Venice," £78.
- A. C. Gow, The Alarm, £94.
- C. Haag, The Acropolis, Athens, £57; A Nautch Girl Dancing, £73; An Arab Musician, £52.
- J. D. Harding, Bolton Abbey, £73.
- J. Holland, Rotterdam, £262; By the Rialto, Venice, £231; The Bridge of Sighs, £115; A Canal Scene, Venice, £102.
- A. W. Hunt, Durham, misty, £84.
- W. Hunt, The Young Angler, £141; Purple and Yellow Plums, £105; Hedge Sparrows' and Linnets' Nests, £157; The Village Seamstress, £65; Grapes, Pear and Chestnuts, £144.
- Sir E. Landseer, Study of a Deer and Two Deerhounds (pastel), £162.
- Sir J. E. Millais, The Vale of Rest (small drawing), £147; Sir Isumbras at the Ford, £294.
- S. Prout, Entrance to Chartres Cathedral, £336; A Cathedral Porch, £89; The Market-place, Nuremberg, £60; A Scene in Venice, £54.
- Briton Riviere, Fox and Geese, £110; His Only Friend, £283.
- C. Stanfield, The Castle of Anghiera, Lago Maggiore, £110; Heidelberg, £115.
- F. W. Topham, The Picador, Seville, £110; A Scene in Wales, £162.
- J. M. W. Turner, Lulworth Castle, £210; Malmesbury Abbey, £819.
- P. de Wint, A Hayfield on the River Witham, £598; Stacking Barley, £567; Near Lowther Castle, £472.
- J. Israëls, A Frugal Meal, £178; The Trist, £210.

At the sale on the previous Saturday the following were among the principal drawings:—

- Copley Fielding, The River Clyde, Isle of Arran, and Goat Fell, £50.
- Sir E. Burne-Jones, Ministering Angels, crayons, £51.
- D. G. Rossetti, Lilith, red chalk, £54.

Pictures:—

- R. Caldecott, Three Jolly Huntsmen, £210.
- L. Fildes, Head of a Venetian Girl in Green Dress, £105.
- T. Faed, Morning, £115.
- T. S. Cooper, A Welsh Hillside, with goat and sheep, £110.

An interesting sale of engravings on the 18th of April included the following, most of them being printed in colours:—

- Miss Mills, after Engleheart, by J. R. Smith, £63.
- Jane, Countess of Harrington, after Reynolds, by Bartolozzi, £74.
- Constance, and Variety, after G. Morland, by W. Ward, £63.
- New Love Song, after Wheatley, by Cardon, £38.
- The Musing Charmer, by and after W. Ward, £48.
- A Vegetable Market and a Poultry Market (a pair), after J. Ward, by W. Ward, £71.

A set of six ovals, after J. Downman, comprising Miss Farren, Mrs. Siddons, Duchess of Devonshire, Lady Elizabeth Foster, Viscountess Duncannon and Duchess of Richmond, £120.

The Countess of Derby, after Sir T. Lawrence, by Bartolozzi, £34.

The Hoppner Children, after Hoppner, by W. Ward, £63.

The Daughters of Sir Thomas Frankland, after Hoppner, by W. Ward, £199.

Mrs. Robinson, by and after J. R. Smith, second state, £52.

The Countess Gower and Family, by J. R. Smith, first state, £273.

Mrs. Abington as the Comic Muse, after Reynolds, by J. Watson, first state, £35.

What You Will, by and after J. R. Smith, £86.

St. James's Park and A Tea Garden, after G. Morland, by F. D. Soiron, £107.

The Duchess of Devonshire, after Downman, by Bartolozzi, £78.

Miss Farren, after the same, by P. W. Tomkins, £69.

Y Y Y

The 57 water colour drawings and 76 pictures comprising the Renton collection, sold on April 30, realised the total of £23,415, or about £7,000 more than had been anticipated. Some of the more important pictures were as follows :—

Sir J. E. Millais, P.R.A., The Order of Release, 1745.

It was in the Royal Academy of 1853. It passed into the collection of the late Joseph Arden, and at his sale, in 1879, it realised 2,700 guineas; on Saturday, bidding commenced at 3,000 guineas and stopped at 5,000 guineas (Agnew). Only once before has this price been obtained for an example of the late President in the auction room, and this was at the Kaye Knowles sale in 1887, when Over the Hills and Far Away brought an identical amount. The Black Brunswicker. This was at the Royal Academy in 1860, and at the T. E. Plint sale of two years later it realised 780 guineas. On Saturday it brought 2,650 guineas (Agnew). Yes, from the Academy of 1877, 1,000 guineas (Agnew). The View of Urquhart Castle, on Loch Ness, from the Academy of 1879, 650 guineas (Captain MacNeill); Afternoon Tea, dated 1889, 1,300 guineas (Slazenger).

Sir E. J. Poynter, A Corner in the Villa, exhibited at the Academy ten years ago, and purchased from the artist, 880 guineas (Renton); A Corner in the Market Place, signed and dated 1887, in which year it was exhibited at the Grosvenor Gallery, 800 guineas (Agnew).

J. Linnell, Sen., The Noon Day Rest, 1862, a cornfield with men asleep in the foreground, from the collection of Mr. Alfred Brooks, at whose sale in 1879 it fetched 1,400 guineas, 700 guineas (Renton); The White Cloud, or The Sheep Drove, 1857, which, at the John Graham sale in 1887 brought 1,850 guineas, 900 guineas (Agnew).

J. Brett, The Land's End, 10 in. by 19 in., 1881—90 guineas (Agnew).

A. Elmore, Columbus at Porto Santo, from the Royal Academy of 1872—185 guineas (Agnew); at the Nield sale of 1879 this brought 460 guineas.

Luke Fildes, Playmates, the engraved picture exhibited at the Royal Academy, 1877—700 guineas (Agnew).

Keeley Halswell, the old Anchor Inn at Abingdon, 1882—155 guineas (Agnew).

J. C. Hook, Mushroom Gatherers—480 guineas (Agnew); and a Scotch Loch, with boats and children in the foreground—400 guineas (Lawrie); the former was in the Academy of 1879, and the latter in that of 1882.

Sir E. Landseer, Canine Friends—165 guineas (McLean); at the Joseph Fenton sale of 1879 this realized 310 guineas.

B. W. Leader, Bettws-y-Coed Church, 1865, painted for the late Mr. Alfred Brooks—160 guineas (Agnew).

P. R. A. Muller, View in the Sahara, with a camel caravan and Arabs, 1885—180 guineas (Gribble).

P. Nasmyth, a wood scene, with cow-shed and cows, signed, on panel, 16 in. by 21½ in.—250 guineas (Tooth).

J. Stark, view near Norwich, man driving a flock of sheep down a woody lane, on panel, 17½ in. by 27½ in.—160 guineas (Agnew); and a forest scene, with cattle standing in a pool, 20 in. by 27 in.—170 guineas (Tooth).

E. M. Ward, The South Sea Bubble, 1855, from the collection of Mr. Alfred Brooks, at whose sale it brought 380 guineas—200 guineas (Agnew).

Water colour drawings :—

Birket Foster, on the Thames, children in a punt, 7 in. by 5 in.—74 guineas.

E. J. Gregory, R.A., The Hoyden, 14 in. by 10½ in.—240 guineas (Agnew); an Italian nobleman of the 15th century, portrait of the artist, 1887—160 guineas (Agnew).

Alma Tadema, Egyptian chess-players, 14½ in. by 21¼ in., 1868—200 guineas (H. Marks).

F. Walker, A.R.A., Algeria, a sandy coast scene with Arabs and goat, 8 in. by 14 in.—135 guineas (Gooden); The Rainbow, an interior, with a lady and a girl looking out of a window, 8 in. by 11 in.—320 guineas (Agnew); The Music Lesson, a lady playing a piano and a gentleman playing a cornet, 5½ in. by 8 in.—205 guineas (Agnew); The Governess, an interior with lady and children, 5½ in. by 7 in.—200 guineas (McLean); the last two are illustrations for The Village on the Cliff, "Cornhill Magazine," 1864.

Y Y Y

The following pictures were sold at Antwerp on May 17 and 18 :—

Corot, Le Matin, 27,000 fr.

Decamps, Chasse au Sanglier en Anatolie, 19,000 fr.; Le Bashi-Bazouk, 15,000 fr.

Delacroix, Passage du Gal au Maroc, 84,000 fr.

Diaz, L'Horoscope, 14,000 fr.; Le Malefice, 14,000 fr.; Les Gorges d'Apremont, 12,500 fr.

J. Dupré, Crépuscule, 45,500 fr.

Fromentin, Le Pays de la Soif, 18,000 fr.

Meissonier, Le Fumeur Blanc, 20,000 fr.

Millet, La Porteuse d'Eau, 68,000 fr.

Rousseau, Mare dans les Rochers de Barbizon, 39,000 fr. Troyon, Place de Trouville, 28,000 fr.; Vaches à l'Abreuvoir, 22,000 fr.

A. Stevens, L'Atelier, 25,000 fr.

L. Alma Tadema, Une Nymphée, 13,500 fr.

Y Y Y

At the dispersal of the Ruston collection, on May 21 and 23, the following were among the more important prices realized for the pictures :—

J. Constable, A View on Hampstead Heath, £252.

T. S. Cooper, Mountain Sheep, £162.

T. Creswick, A Roadside Inn, £388.

T. Gainsborough, Lady Clarges, £1,042.

Sir E. Burne-Jones, The Mirror of Venus, £5,722; Chant d'Amour, £3,360.

Lord Leighton, Moretta, £472; Head of a Girl in White Dress, £210.

J. Linnell, Arcadian Shepherds, Sunset, £162; An Italian River Scene, £126.

W. Logsdail, A Venetian Alfresco, £157; The Piazza of St. Mark's, £194.

W. Müller, The Splügen Pass, £336; The Via Mala, £168.

D. G. Rossetti, Veronica Veronese, £1,627; Dante at the Bier of Beatrice, £3,150; La Ghirlandata, £3,150.

J. M. W. Turner, Falls of the Clyde, £924.

G. F. Watts, The Eve of Peace, £1,417; Portrait of Lady Lilford, £472; Portrait of the Artist, £682.

Van Dyck, The Virgin and Child, £1,050.

H. Van Eyck, Mary Magdalen, £199.

Francia, The Virgin and Infant Saviour, £504.

G. Honthorst, William II. of Nassau when a Boy, £525.

B. Luini, St. Catharine of Siena, £315; St. Stephen, £372; St. Alexander, £383; St. Catherine of Alexandria, £420.

J. de Mabuse, The Madonna, nursing the Infant Saviour, £204.

P. Moreelse, Maria Alewyn, £693; Dirck Alewyn, £714.

Rembrandt, Nicholas Ruts, £5,250; Portrait of a Lady, with black shawl over her head, £241.

A. del Sarto, Pietà, £630.

The drawings included J. F. Lewis's "The Arab Scribe," £588, and Sir E. Burne-Jones' "Dawn" and "Night," a pair, £1,050.

Y Y Y

DURING the last days of May a "Portrait of a Young Lady with a Blue Scarf," by Opie, fetched £147; the set of thirteen "Cries of London," after F. Wheatley, £81; and "The Months," after W. Hamilton, by F. Bartolozzi, £26.

Y Y Y

MESSRS. CHRISTIE, MANSON & WOODS sold on the 4th June the following pictures:—

H. W. B. Davis, A Sunny Afternoon on the Downs, £136.

J. B. Corot, An Italian Lake Scene, £105.

J. Linnell, Collecting the Flock, £210.

G. B. O'Neil, I'm for the King, £115.

E. W. Cooke, Cologne from the South, £136.

D. Cox, Rocks behind the Royal Oak, Bettws-y-Coed, £115.

J. Phillip, The Pride of Seville, £315.

The same firm sold on the 6th June the following engravings:—Lady Charlotte Greville, after J. Hoppner, by J. Young, £44. Lady Elizabeth Foster, after Sir J. Reynolds, by F. Bartolozzi, £32. Countess Spencer, after the same, by the same, £44. Lady Hamilton as a Bacchante, after Sir J. Reynolds, by J. R. Smith, £107. Lady Rushout and her Daughter, after A. Kauffman, by T. Burke, £25. The Fortune-Teller, after W. Peters, by J. R. Smith, £63. Sophia, after the same, by J. Hogg, £42. Flower Piece and Fruit Piece, after Van Huysum, by R. Earlom, £28.

On June 2nd Messrs. Foster sold the following works in oil:—J. Maris, Girl knitting at Montmartre, 500 guineas; and Breakfast at Venice, by C. van Haanen, 73 guineas.

Y Y Y

A FINISHED study by Munkacsy, entitled "Ecce Homo!" was sold recently in Paris for 15,100 francs.

THE attendances at the National Gallery, as set forth in the recently issued annual report, seem to indicate that the attractions of the new gallery at Millbank have drawn off a good many visitors from Trafalgar Square. The following table shows the attendance there for the last ten years:—

	Total Attendance on Free Days.	Average Daily Attendance.
1888	550,817	2,635
1889	506,658	2,424
1890	539,960	2,595
1891	532,271	2,583
1892	505,787	2,443
1893	486,746	2,351
1894	498,182	2,395
1895	472,548	2,250
1896	489,842	2,343
1897	423,421	2,055

A certain decline in the popularity of the gallery has been noticeable for some years, but the drop in 1897 was abnormal. To some extent this was the result of the Jubilee, for the attendance in June was very much below the usual figure for that month. There were so many pageants to see in the streets that all the picture galleries felt the competition. But the attendance at Trafalgar Square during the latter months of the year was also much below the average, and this was possibly due to the removal of the more modern British pictures to the new gallery at Millbank.

Y Y Y

THE Liverpool Corporation Autumn Exhibition will be hung by Mr. H. W. B. Davis, R.A., and Mr. Chevallier Tayler. During the last twenty-seven years the corporation has purchased 113 pictures at a catalogue price of £41,000. Last year's exhibition was attended by 75,000 people, and 176 pictures were sold at a catalogue price of £5,800.

Y Y Y

THE great exhibition of the works of Rembrandt, of which the opening is fixed for the 3rd of September, at Amsterdam, promises to be of unsurpassable interest. Amongst those owners who will lend works from English collections are the Queen, the Dukes of Westminster and Devonshire, Lords Derby, Spencer, Northbrook, and Wantage, and Messrs. Cartwright, Ionides, and Heseltine.



A Bronze.
E. Frémiet.

(By permission of the "Revue Populaire des Beaux Arts.")



DESIGN FOR WALL PAPERS.

THE following paper was read before the Society of Designers and a large audience, including many prominent wall paper manufacturers, at Clifford's Inn, on 8th March, 1898, by Mr. Stuart W. Proverbs, vice-president of the Society of Designers. The paper was illustrated by lantern slides.

After an introduction by the president, Mr. Geo. C. Haité, Mr. Proverbs said:—As you are aware, my paper to-night is upon *Design* as applied to wall papers; but as I think a paper on this subject would be incomplete without some explanation of the methods employed by manufacturers in the reproduction of wall papers, I propose dividing my subject into two parts. In the first part I will give you my views as to the most suitable kind of designs for wall papers, and in the second part a brief description of wall paper printing, under which latter heading I will endeavour to explain to you in a simple manner the processes technically known as block printing and machine surface printing, and the production of sanitary wall papers.

FIRST PART.—DESIGN FOR WALL PAPERS.

I must refer you back to about two hundred or two hundred and fifty years ago for the first authenticated instance of the manufacture of wall papers in England, and there is no doubt that these were imitations of textile fabrics, such as tapestry or silk hangings; hence, I presume, the name "paper hangings." Perhaps it was primarily for the sake of cheapness that paper was used in place of fabric, but the comparatively easy method of printing designs upon a coloured ground by means of wood blocks, and the fact that numbers of people who could not afford to hang silk, &c., upon their walls, *could* afford to put up paper, and the inherent decorative possibilities of a flat surface such as a wall offers, no doubt induced many talented designers to put their best efforts into this direction, and I venture to state that there is no branch of design which calls so much for the designer's most earnest and thoughtful study, and in which there is such a constant demand on the inventive faculty, as designing for wall papers.

It is the former imitation of fabrics which I think is responsible for the fact that many designers still largely use in their designs the ornament of previous periods; I am convinced that this use has had a bad influence on design as applied to papers, inasmuch as for years past it has checked the growth of a better method. By a better method I mean the going direct to nature for our models, and using them as seems best to our individual taste; applying, by means of that marvellous faculty of invention, the grand natural forms which are placed so lavishly at our disposal, in the production of beautiful designs adapted for our purpose. Personally, I have a leaning towards a somewhat naturalistic (but not too naturalistic) treatment as being the most suitable in wall paper designing. Of course, I know that taste varies so immensely that there can be no standard set up to which comparison may be made; it is quite a question of individuality.

With regard to the purely natural treatment, which practically aims at putting bunches of flowers in their natural colours on our walls, I cannot too strongly



Hyacinth—From a Photograph.
By Stuart W. Proverbs.



Sanitary Wall-Paper from the Hyacinth.
Four, Engraved Rollers. Designed by Stuart W. Proverbs,



Japanese Anemones.
From a Photograph by
Stuart W. Proverbs.

condemn the use of it from a decorative point of view. I should like to suggest (for suggestion is better than dogmatism) that the best design is conventional or idealistic rather than natural.

Bearing in mind the purpose for which our drawing is made, I am convinced that a *purely* natural treatment is wrong. Mark me! nature must be studied, but she should not be taken too literally; for again, it is the *suggestions* that nature offers to us which are of such immense value to the designer, who is emphatically an idealist and an inventor, *not* a copyist. In idealising a natural form he reproduces concretely some idea in his mind, and thereby becomes an inventor who can never debase his work by a realism which is, after all, but a skilful copy and quite out of place on a wall paper.

In a short lecture like the present I do not propose to show you the way in which (from a given subject) a design for wall paper is made; that is a purely technical matter which can best be learnt by an arted pupil in a designer's studio; but rather I will endeavour to give you some idea of the essential points of a good workable design.

Your design should, in the first place, be *flat*. By flatness I do not mean that it should necessarily be what is known as an "all-over pattern," but that no one portion of the design should be unduly prominent. You may, if you so desire (and personally I think it right to do so), arrange and colour one part of your drawing so as to be, as it were, the head of the pattern which shall dominate the rest; *but* it must not unduly assert itself to the detriment of the remaining part, for a wall paper, remember, is a background against which we and our belongings show to more or less advantage. The lines of your design must be arranged to repeat without making ugly gaps or awkward forms; it sometimes happens that a design which by itself appears incomplete and wanting in balance, looks *right* when joined up on the wall; needless to say that this apparent incompleteness is intentional on the part of the designer, for no one worthy of the name will leave anything in a design to chance. A design cannot be considered as a picture, but should be looked at from the point of view as to whether it will make a harmonious and graceful decoration when hung; for, after all, it is to make a successful wall that our efforts are directed, *not* to make a pretty design *per se*.

This faculty of seeing in imagination our design repeated all over a wall is invaluable, and should be cultivated most assiduously. I must admit that as a rule the manufacturer is an adept at seeing what a design is capable of. Personally, I have received from manufacturers some most valuable hints on this point. I may here say that in this matter photography is a very great aid, for if one is able to photograph a drawing, take some prints and join them up, it is possible to get a clear idea how the design will look when printed and placed *in situ*. A design must have beautiful well-balanced forms and be reposeful; the colour also must be arranged to be in harmony with the design. At first sight it may not be apparent what colour has to do with a lecture on design, but I hold that in the correct balance of colour used there is as much evidence of design as in the arrangement of outline forms repeating at given sizes; although to beauty of form must be given the first consideration, yet even at the time of arranging those forms colour must necessarily play an important part. I have seen many very beautiful drawings utterly spoilt in their effect by an error in the balance of colour; therefore, I say, educate your sense of colour equally with your appreciation of form.

Although there can be no such thing in design as perfection, still each worker may and should strive, as far as possible, to attain it. No matter what subject is chosen, do not let yourself be influenced by the way others have treated it, but endeavour to give it your own personality; in this way, no matter how hackneyed the subject may be, you will succeed in giving it a fresh beauty, and, what in design is most important, it will be your own. For, again, it is not in the actuality of a design that its true value lies, but in its imaginativeness; it is in that grand quality that design so specially triumphs, for by its means the true designer is able to invest a commonplace subject with a glamour which can never be possible in any other art.

(To be continued.)



Sanitary Wall-Paper.
Five Engraved Rollers.

Designed by
Stuart W. Proverbs.

(The Anemone as a secondary motif.)

NOTE.—The first record of wall paper manufacture in England is 1692, patent by Bayley; duty imposed 1772. In 1786 a wall paper was discovered at Whitehaven, said to be 200 years old. In 1896 wall papers were discovered in Kent, said to be Elizabethan or early Jacobean.



Embossed Paper
Frieze.

Designed by
Stephen Webb.

"THE TOTAL ABOLITION OF THE DESIGNER," with some remarks on the species. "Herr Jan Szczepauik," says the Vienna correspondent of "The Daily Chronicle," in the issue of June 1st, "has now made some inventions likely to revolutionise the whole of the textile industry, affecting as they do all its principal operations. By utilising photography for weaving purposes, he can now in a single quarter of an hour accomplish *what it has taken the designer months or years to complete*, according to the size of the design.

"As is known, a design that is to be woven must first be resolved into squares. In the case of a large Gobelin the designer has at present to fill up millions of such little squares before it is possible to punch the stencil plates which are indispensable in the Jacquard loom, and are consequently absolutely necessary for the production of figured textile goods. Herr Szczepauik, however, *totally abolishes the designer, and more than supplies his place by photography.*"

There follows a description of the method into which it is not my object to enter. The "Chronicle" goes on to say—

"Having chosen the pattern, say a *landscape*, the web is to show, he attaches a picture of it to an upright board fastened to the camera stand. It may be remarked *it is quite immaterial what the subject may be.*" It may be remarked in parenthesis that this appears to be the case in more senses than one. "Whether it be a human figure or face, a landscape, or mere ornament, whether large or small, one takes neither more nor less time than the other, and causes no more trouble." I am sorry this is so. After a further description of this labour-saving invention the "Chronicle" continues—

"In a few days, as he further told me, his first electric Jacquard loom will arrive in Vienna from the manufactory in Germany, where it has been made. It is to be exhibited at the Paris Exhibition for the first time. Before the eyes of the public it will weave silk pocket-handkerchiefs. In three minutes the purchaser of such a handkerchief will be photographed by an apparatus in the loom itself, the design-plate will be prepared by the same machine, and then it will make a silk handkerchief with the purchaser's

likeness woven into it, so that in no more than half an hour from the time when the portrait was taken the buyer will be able to take away with him as a memento of the exhibition a handkerchief with his inwoven portrait, and all for a mere bagatelle.

"At the Jubilee Exhibition now open here in Vienna, for the present only two Gobelins woven by Szczepauik's new loom will be shown. One of them contained Mark Twain's portrait." We owe much to the creator of "Huckleberry Finn," but it is evident that in the future we shall have to rally all the forces of our affectionate admiration if he is to retain his former place in our regard. "The second Gobelin will contain the portrait of the Emperor Francis Joseph, in his magnificent robes of state and surrounded by allegorical figures." "There's a picture for you!" "Herr Szczepauik further showed me small landscapes woven in silk. They are of wonderful beauty, and of course more exact than anything manufactured from hand-made Jacquard-cards."

The "Chronicle" does not use italics in this interesting narration, but I have taken the liberty of emphasising by that means certain phrases which are of especial bodement to the "poor designer."

I am not much concerned now with the "Chronicle's" description of the weaving of Gobelin tapestries in the Jacquard loom. Possibly some imitation of Gobelin tapestry is meant; this seems a reasonable supposition, as the loom appears to be equally adapted for the weaving of Gobelin tapestries and silk pocket-handkerchiefs.

But the "Chronicle's" views on the functions of the designer for woven fabrics are, at the least, interesting to designers; and very significant of the very widespread misapplication of that much abused but still, to us, very honourable designation—designer.

As a labour-saving invention, I should say—I am thinking of the "millions of little squares"—that Herr Szczepauik's new method will save mankind much. Some followers of the late Mr. William Morris, possibly, holding very lofty views on the "dignity of labour," may think that the more hand-work it is possible to crowd into any given production, the more valuable to the user and interesting to the producer it becomes. Possibly these gentlemen have not



The Oak-tree
Wall-paper.

Surface printed.
Designed by
J. Illingworth
Kay.

experienced the æsthetic joys of "filling up millions of little squares" at the expense of "months or years" of time, in the production of a single piece of weaving. However, those of us who are designers, and who design a pattern for weaving, not in "months or years" but in days, or sometimes even hours, will be glad to welcome the introduction of an invention which will ease the draughtsmen who prepare our designs for the loom of some of this agonising monotony. For this is the error into which the "Chronicle's" correspondent has fallen, and to which I wish to draw attention.

It has become the fashion to call this draughtsman the designer; why, I cannot imagine; possibly in imitation of the custom of introducing translations of French plays at London houses under an English "author's" name. As well call the typewriter the "novelist," or the mechanic who made this new loom Herr Szczepauik.

But the designer has, or so thinks the public, his compensations. Have we not noticed the growing tendency on the part of the manufacturer and the public to style us "artists," and have we not, many of us, while gratefully appreciating the courtesy which inspired this styling, inwardly writhed at the ignorance which accords us only such an inadequate and vague designation? We are the inventors, the "designers," and by this most honourable name let us be called. If we are to be compared or classed with any other profession, it is not with picture painters, singers or actors, but with novelists and play-writers, who it may be here remarked have recently, in company with us, suffered from the mis-application of this vague term "artist." Each of us uses, the designer his skill in the art of drawing, the novelist his skill in the art of writing, not as an end but merely as a means to the end of producing and putting into concrete form his



Portland Frieze.
Engraved Rollers.

Designed by
F. Hamilton Jackson.





(a) Stencilled Velveteen
Table Cover.

Designed by
Lindsay P. Butterfield.

more or less beautiful ideas and conceptions for the enjoyment of his fellow men.

The "Chronicle" correspondent means no harm—and I bear him no malice for it—by helping to perpetuate this mis-conception of our position; but the mis-conception is so glaring, and the publicity given to it in this instance so wide, that as a designer I cannot let the opportunity pass of protesting against it.—S. R.

▼ ▼ ▼

ON Tuesday, May. 3rd, at Clifford's Inn, Mr. Edwin Foley read a paper before the Society of Designers and a large audience on "Design for Furniture and other Wood-work." The paper was illustrated by lantern slides; it is the last of the society's 1897-8 series of lectures on design for applied art, and will appear in our columns shortly.

STENCILLED FABRICS FOR CURTAINS AND FURNITURE COVERINGS.—Our readers will be able to call to mind various attempts in this direction, more or less successful; some, indeed, very successful from the artistic point of view; but the usually prohibitive price and other technical and commercial obstacles have hitherto always stood in the way of stencilled fabrics being placed upon the market with any considerable degree of success. Whether on rough canvas, cotton velvet (velveteen), or jute, the materials most often employed, the effects obtainable by stencilling are very varied and beautiful and are not possible in any other method of decorating fabrics—if we except painting, which is, by reason of expense, quite out of reach of the general public. The work necessarily must be executed by hand, and at present there are very few



(b) Stencilled Velveteen
Table Cover.

Designed by
Lindsay P. Butterfield.

workmen skilled in this direction; it is not a mere mechanical process; the blending of the colours must be thought out on each successive yard, and special difficulties are likely to arise at the "joinings" of curtain materials if the full value of the possibilities of varied colour and depth of tone is to be retained. These very difficulties are likely to stimulate and give rise in the artistic mind to new and imaginative flights in the realms of rich colouring. All this necessarily demands on the part of the craftsman skill in execution and a very high degree of intelligent appreciation of the designer's idea: failing these qualities, the work will become monotonous and uninteresting and in no way superior to the ordinary methods, printing, etc. The problem of successful joining may, of course, be solved by making the joining *before* stencilling the material, but this necessitates more elaborate planning and precludes "stocking" of the goods, an important item in a commercial venture. The accompanying illustrations represent the latest and, we understand, a successful attempt to give



(c) Stencilled Curtain.
Designed by
Lindsay P. Butterfield.



(d) Stencilled Velveteen.
Designed by
Lindsay P. Butterfield.

a really marketable value to stencilled fabrics. They are from designs by Mr. Lindsay P. Butterfield, and are now being reproduced by Messrs. G. P. and J. Baker, of Warwick Square. The designs (a) and (b) are for table-covers, a form in which great variety of colour may be obtained while avoiding the difficulty, mentioned above, of matching the "joinings." (c) and (d) are for ordinary curtain stuff. Cotton velvet is the fabric used, and each of the designs is produced with two plates. The method of colouring used up to the present is, we believe, transparent colour on pale grounds; we cannot help thinking finer, solider and more satisfying effects might be obtained by the use of opaque pigments on a full-coloured ground. We should like to see the experiment made. The future of stencil-work in this direction of course remains to be seen; if it will supply us with new and rich effects for the decoration of our homes, at prices not too high, we wish it; all the success that such a promising beginning deserves.



Iron Railings and Gate.

Geo. C. Haïté.

THE SOCIETY OF DESIGNERS.—At the members' meeting on 5th April Mr. Thomas Bolas, F.C.S., F.I.C., gave an interesting practical demonstration of glass-blowing, with special reference to the making of glass pens for drawing and writing. Mr. Bolas made specimens of a new glass pen he has recently invented, and of other kinds already on the market, and successfully demonstrated the advantages likely to accrue to the glass designer by the use of practical blow-pipe work in getting out his designs. The new pen appears to work easily and to give a smooth and even black line; it is quite distinct in appearance and capacity from the old spiral-pointed pen.

ANNUAL DINNER.—The third annual dinner of the above society was held at the Hotel Florence, Haymarket, on Tuesday, 17th May, and was attended by a numerous company. The dinner was followed by a musical entertainment, in which Messrs. Walter Churcher, H. Baker, and J. Williams Benn, in addition to various members of the society, took part.

WE reproduce a photograph of the iron gate and railings made for Mr. Edward Davis, and designed by Mr. Geo. C. Haïté, who has aimed at simplicity in construction, and with success, the work itself showing that only a minimum of hand-labour has been necessary in its production.

THE copper sconce of which we give an illustration is one of three that have been made for Mr. T. H. Spry's shooting box at Newdown, North Devon; the



A Copper Sconce.

Designed

by

Paulson Townsend.

hall, where the sconces are destined to be hung, is oak panelled. Mr. W. G. Paulson Townsend is the designer.



It is difficult, almost impossible, to realize the remarkable power of drawing shown by the work of Mr. Herbert J. Finn from the reproduction of the north-west tower and cloisters of Canterbury which we give. The touch is so firm, the sense of detail so acute, the handling so broad that we are not in the presence of a representation of a vast monument of architectural genius, but rather under the shadow of this beautiful cathedral itself. The picture is painted with the abandon of the lover, and yet with the caressing touch of the loving hand, stealing away our senses until the painter passes from our thoughts, and the beauty of the majestic fane conquers. Mr. Finn is a subjective painter, one who loses his personality in the presence of his subject, yet treats his architectural subjects as he paints the sky, the sea, and the mysterious hills. He is broad, yet accurate, never flinching from difficulties, never allowing the need for detail to overcome his sense of beauty. Over the whole of this remarkable painting of a much painted subject the artistic personality has been

spread until we lose sight of the beauty of the subject in the poetry of the artist. Although the north-west view is the more forcible of the Canterbury pictures, the two drawings of the Christ Church gateway offer as fine examples of this painter's gift for seeing architecture as an artist should see and feel it as needs be. It would be impossible, we imagine, for Mr. Finn to give the measurements of or to set down accurately any detail of this long vista of weather-beaten handicraft, but the spirit of the ancient stones, the mystery of tone, the broad mass of wealthy masonry has been so caught by a receptive mind, and painted with so broad and facile a brush, that we feel convinced that Canterbury Cathedral in its most fascinating aspect is such as this is. Mr. Finn shares with Mr. Harry Wilson (alone among architects) this power of seeing architecture with an eye which notes every detail, assimilates it, and then produces a picture which is a work of art first and an architectural subject after. Something of the same certain and powerful draughtsmanship which makes Whistler

TWO EXHIBITIONS.

THE NORTH-WEST
TOWER AND
CLOISTERS OF
CANTERBURY
CATHEDRAL.
HERBERT J. FINN.



all-convincing, even in his most impressionistic mood, renders Mr. Finn different from all other painters who attempt to paint architectural subjects. From so many of them we get the outward visible sign without the inward spirituality. Such a realization of the beauty and mystery of a great cathedral can only come from the artist whose eye is trained and hand strengthened by a constant and devoted communion with nature. If we turn from the Canterbury pictures in the little exhibition at 175 New Bond Street to the water colour drawings hanging on the other walls, we learn something of the secret of this success—the broad and simple treatment of a rare atmospheric problem in “The Approach of Night,” the expansive truth in the “Cloud Shadows” over a sunflecked sea, the simplicity of “Low Tide,” the gentle wind that sways the sedges and rushes in “The Sand-dunes—Afterglow,” and we feel that here is a painter who goes direct to nature, and, loving her, is in turn loved, and conveys to the onlooker something of that enthusiasm which springs from

deep conviction, that opens the eyes of the soul, and by the sheer force of direct representation bids us gaze our fill, and join with him in worship of his goddess of Truth and Reality.

Y Y Y

MR. TOM SIMPSON, whose collection of drawings has taken the place of those by Mr. Finn at the Modern Gallery, is another of those enthusiasts who see nature and paint her unadorned. He is at his best when he is least ambitious, when he loses all idea of making a subject and paints very much what he sees. He loves the picturesque flatness of “the saltings,” the estuaries of the Essex rivers and the Kent waterways, the slow peaceful flow of the Medway and the Crouch, and he paints them with delicacy and skill. These sketches—for the most successful of them are rapid, nervous transcriptions of passing moods—“smell salt.” The wind and the rain, the sunshine and the shadow are here, painted without effort and with extreme certainty.



"And all the air
a solemn stillness holds."

By Tom Simpson.

MR. E. MATTHEW HALE has an exhibition of very considerable interest at Mr. I. P. Mendoza's gallery, in King Street, St. James', illustrative of military life and the various types of our army. Mr. Hale has the true soldier's spirit, and if he gives neither the minuteness of exquisite detail, and seldom the excitement of action which we look for in a Detaille or a Meissonnier, there is that in his work which is essentially characteristic of the daily routine of life in the service of the Queen. But that Mr. Hale can also paint great military subject pictures he again proves, his "Dargai" being the finest in conception and, we believe, the most accurate in detail of all the pictures of that gallant incident now on show. Notable amongst the collection also are No. 31, "The Return of the Fore and Aft," a companion picture to Mr. Hale's now celebrated "The Drums of the Fore and Aft"; No. 33, sketch for "Drums of the Fore and Aft," and 7, "A Wet Day—Gun Team of the Field Artillery."

Y Y Y

THE twenty-second exhibition of the Wimbledon Art and Benevolent Society was one of the most successful ever held. There were 250 exhibits, which included paintings in oil and water colours, photographs, needlework, carving, &c. The gold medal for the best painting was awarded to Miss H. Wilson for a water colour drawing of the "Well at the Catacombs of San Callistus, Rome." The silver medals went to Mrs. G. Druce for "Cornfields," and Miss M. Buzzard, whose study of a boy's head was exhibited at the Royal Academy of 1897. The contributions of Miss Edwards Jones, whose "Pied Piper" was hung at the Royal Academy last year, Misses Scott, Boodle and Whitfield also reached a high degree of excellence. Miss Fennell, of the South Kensington School of Art, adjudged the needlework exhibits, and awarded silver medals to Miss Fraser and Miss M. Watson. In accordance with the benevolent scheme of the society a percentage on the sales is devoted to charitable purposes, and it is expected that the objects this year, the Wimbledon Cottage Hospital, Home for Friendless

Girls, Wandsworth branch of the Home for Gentlewomen, and the Children's Holiday Fund, will benefit very materially.

Y Y Y

THE committee of the South Wales Art Society, in presenting its report, have the pleasure of calling attention to the surplus of revenue for 1897, which amounts to £50 7s. 8d. The autumn exhibition was of higher average quality than any of its predecessors. About 500 works were exhibited, of which 105 were sold. The total value of the sales (£1,096 4s. 6d.) was greater than at any previous exhibition. The attendance could hardly be considered good for a town of over 170,000 inhabitants. The committee recommend that for this year the Society should try the effect of reducing the admissions to 2s. 6d., and the private view, the season tickets to 2s. 6d., and the catalogues to 2d. each. They believe that by thus running the exhibition on popular lines the revenue will not be diminished, whilst the attendance and the sales are sure to be largely increased.

Y Y Y

WE are glad to hear that Mlle. Rosa Bonheur, who has passed her seventy-sixth year, has entirely recovered from her recent dangerous illness, and is again painting.

Y Y Y

THE death took place, on the 28th May, at the age of fifty-six years, of Mr. Leopold Lowenstam, the well-known etcher, who, born in Amsterdam, and educated in the Academy there as an artist, turned his energies and skill, while quite young, to engraving, and obtained so much distinction that in 1871 the Swedish Government sought his aid in founding a school of etching at Stockholm, and bestowed on him the Order of Gustavus Vasa in recognition of his services. Quitting Stockholm in 1873, he came to London, and etched numerous plates, chiefly after pictures by Mr. Alma Tadema, Mlle. R. Bonheur, Messrs. H. S. Marks, Dendy Sadler, and Kilburn, Sir E. J. Poynter, and Sir J. Linton.

A FRIEZE BY ARTHUR GWATKIN.

"I SHALL bear in mind the vast, I will say undiscovered, boundaries of human interest which are open, or may yet be opened out to the artistic temperament, exponent or recipient," said Sir W. B. Richmond in a recent address to the students of the Royal Academy. "Such a breadth of view, embracing a vista unexplored, capable of becoming an artist's possession, and so yours, I ask you to share with me. The means employed in the attainment of it may be different, even divergent, but the end, to which all true artists are working, is the same—'a personal statement' of what they imagine or see, originate or discover. And it is the variety of their methods of interpretation and arrangement of ideas, involving an artist's personal feeling, that makes all the arts and crafts so interesting, so closely in touch with human sympathy, as well as satisfying to an æsthetic sense." The frieze which we have endeavoured to reproduce as faithfully as may be, is a personal statement by Arthur Gwatkin, the one man who may lay claim to have revolutionised wall papers. Originally working in London as a decorator, he designed a wall paper for his own use which secured so fresh and effective a result that the manufacturer who printed it begged him to go on. And he went on, for side by side with his artistic temperament he has the explorer's adventurous nature. So he developed his idea, using the brush in colouring wall papers, so as to keep the value and character of brush work, and arriving at last at a method which enabled this to be done with so much facility that it became commercially possible. The initial idea started fresh methods—now to be seen in the papers made by the so-called

sanitary process—in almost every manufactory, and papers which are distinguished from others by reason of the graduated colouring or simulated wash tints are now to be seen on all hands. Few, however, are quite so fresh and spontaneous as those which Arthur Gwatkin designs and colours for Messrs. Wylie & Lochhead, the great Glasgow decorators. An excellent example of this treatment is to be found in the trumpet pattern paper which, probably, many of our readers know. In this the broken colour, hitherto confined almost entirely to stencil work, is realized by mechanical printing to a remarkable extent. The frieze which we illustrate is also a good example. The outlines only are in relief, and not in modelled relief, and preserve those flat spaces which invite colour so irresistibly. Mr. Gwatkin has been fortunate in the firm with whom he is now so closely identified, for Messrs. Wylie & Lochhead are sufficiently conscious of the art movement around them to allow this born colourist a free hand, and to support and encourage him in his endeavours after good colour and painter-like effects. For Mr. Gwatkin, as his fascinating water colour sketches and his broad, atmospheric oil paintings abundantly testify, is a many-sided artist, and the large firm who carry out his ideas are as fortunate in the possession of his artistic guidance as he, the artist, is in the support of a powerful commercial organisation. The chrysanthemum frieze in its breadth and sincerity is a direct challenge to the Japanese. The sense of colour is always uppermost, for although there is no over-insistence, it is the chief idea. Yet the contrast of forms is bold, personal and successful. The acanthus is arranged somewhat abruptly, yet angular as it is, it grows and the flowers suspended on thin, quietly flowing, graceful and slender stalks offer a contrast which is a valuable lesson in the successful balancing of two almost conflicting forms. It leaves us with the



A Norway Fjord.
George Bruenech, A.R.C.A.

impression that the contrast is as purposeful as it is full of charm. The hand that loves the palette asks for harmony in contrast of form so that, the symmetrical eye being satisfied, colour may hold chief sway. Good colour can no more redeem a bad design than can good form atone for want of harmony. Strong as Arthur Gwatkin is in form, however, he thinks from first to last in colour, and lest the singleness of his form of expression should in any way dwarf this sense, such idle hours as too rarely come to him are devoted to the Whatman block and the ponchard. Plant form is the basis of his design; the sky, the sea, the atmosphere lie at the root of his colour. The beauties of nature have been adapted to express a tragedy; may they any the less be employed to ornament a room? While we follow in perfect sincerity the bias of our impressions, it is evident that we follow the laws of nature; by so doing we are answering an instinct and obeying the calls of a personality. Some of us are by nature made realists, some idealists, some prosaic, some poets. All are acceptable, craftsmen or printers, painters or paper-stainers, who create something in answer to an æsthetic impulse. Every outgoing of our intelligence is valuable, however modestly employed, if it is sincere. And sincerity is just that quality which renders the art efforts of Arthur Gwatkin so attractive.

Y Y Y

THE opponents of Mr. R. Norman Shaw, R.A., have presumably been sufficiently strong to prevent his name appearing on the list of architects from which a selection will be made for the new Government buildings. The omission very considerably reduces the chance of having a really fine building, and is a disgrace to a country which is supposed to be free. Mr. Norman Shaw may not be the most suitable architect for such a building, but to omit his name from the list of competing architects promises very badly for the success of the scheme.

Y Y Y

MR. GEORGE BRUENECH, whose pictures of the North Cape have become so deservedly popular on both sides of the Atlantic, is contemplating another excursion to the land of the Midnight Sun to find material for another of his popular little exhibitions. Mr. Bruenech is a French-Canadian, for he was born at St. Malo, in Brittany, though perhaps cosmopolitan would be a better description of his nationality, for his father was German and his mother English, and he has lived in France, the Channel Islands, England, Sweden, Norway, the U.S.A., and Canada, and he is a prominent member of the Royal Canadian Academy, which was founded some years ago by H.R.H. the Princess Louise, and also of the Ontario Society of Artists. He has studied art chiefly in France, but has sketched in almost every part of the western world, and had his work exhibited in all the leading galleries in London, Paris, Berlin, Gothenburg, Christiana, as well as in the principal cities of America.

Y Y Y

AT a general meeting of the Royal Institute of Painters in Water Colours, Piccadilly, held last month, the following were elected members: Messrs. W. Lee Hankey, James S. Hill, John Pedder, G. Straton Ferrier, and J. Finnemore.

Y Y Y

AMONG the medals awarded at the International Art Exhibition at Vienna eight have fallen to British artists. Three painters and one sculptor receive the large gold medal—Mr. E. A. Abbey for his "Hamlet," Mr. Hacker for "The Cloister or the World," Mr. Alexander Harrison for his "Arcadia," and Mr. Onslow Ford for his statue "Echo"; and four painters get the small gold medal, Mr. Ralph Peacock,



Lapp from Alten Fjord.
George Bruenech.

Mr. William Stott, of Oldham, Mr. R. B. Nisbet, and Mr. Edward Stott. Mr. F. A. Bridgman, an American painter, is also awarded a small gold medal.

Y Y Y

MR. ALBERT TOFT is showing at Messrs. Agnew's gallery in Old Bond Street a marble bust of Mr. Gladstone, for which the veteran statesman gave the artist special sittings. It is a faithful representation of a notable type and a powerful example of the work of a sculptor who has unusual strength and power of realizing the characteristics of his sitter.

Y Y Y

AN exhibition of pictures by English masters, and of Dutch portraits, is now open at the South London Art Gallery in Peckham Road. Among the artists represented are Sir Joshua Reynolds, Gainsborough, Romney, Wilson, De Wint, Muller, David Cox, and Constable, with others of the same period. The pictures have been lent to the gallery for two months by Mr. J. W. Bacon, and will be accessible to the public both on week-days and Sundays.

Y Y Y

AT a general assembly of the Royal Society of British Artists, held last month, the following were elected members:—Messrs. Cecil Burns, Martin Bruce, Ralph Hedley, and Leon Solon.

Y Y Y

WE understand that there is no authority whatever for the assertion which appeared in a contemporary that the two water colour societies are on the point of amalgamation. Some years ago, when the Institute looked as if it might give the go-by to the elder society, it was possible.

THE decease has been announced of M. Auguste Blanchard, the eminent engraver, at the age of seventy-nine. He was born in Paris and was a pupil of his father. He gained a third class medal as long ago as 1843, a second class medal in 1847, and a first class medal in 1857, with a *rappel* two years later. He obtained a third class medal of the Universal Exhibition of 1867, and a second class one at that of 1878, where he exhibited his well-known engraving of Mr. Alma Tadema. He obtained the Legion of Honour in 1861, and was elected a member of the Institute in 1888.

Y Y Y

QUERIES AND REPLIES.

QUERIES.

[31.] Which is the best way to have a miniature portrait painted, in enamel porcelain or upon ivory?—K.J.

[32.] Does the sculptural work of Desiderio di Settignano hold a high place in the opinion of modern experts?—G.F.

[33.] Where may one see some of the best portraits by Sir H. Raeburn?—T.D.

[34.] Can you give in your next publication a correct solution of the "Theory" question set in the May examination in perspective, "Define the terms within and without the picture"?—Subscriber.

[35.] I have recently seen a large oil landscape by Corot, in which the greater part of the picture is painted as thinly as in water colour. Is this a good method to follow?—S.C.H.

[36.] How can I obtain "lustre" effects in pottery?—L.F.D.

[37.] Which is the best existing organization for teaching decorative art?—R.A.B.

REPLIES.

REPLY to F. N.—To *remove* the scum, immerse the faulty terra-cotta in a bath of milk, and sponge carefully over the surface, after an immersion of three or four hours. To *prevent* its appearance is not in all cases possible; but it may to some extent be avoided by working or "*smoothing*" as little as possible with the fingers upon the surface of the clay when in course of modelling.

REPLY to D.W.—"Sohnee's Spirit Varnish" is often used for this purpose. It has the merit of allowing repainting to be done afterwards if required. The varnish can be procured from most artists' colourmen.

REPLY to F.H.N.—The explanation would be too lengthy for insertion in this column. It is to be found in several text books on perspective, a very simple explanation being given in "Cartledge's Elementary Perspective Drawing," published by Blackie & Son.

REPLY to H.B.H.—One in which the contour is struck from four centres.

REPLY to J.C.S.—A very good account is to be found in Allan Cunningham's *Life of James Barry*, R.A., in Cunningham's charming work on "British Painters."

REPLY to H.S.—This is a much disputed point. True fresco (*fresco buono*) does not stand at all in our climate. In spirit fresco paintings, the surface is usually so porous that dust is likely to accumulate and so injure the appearance of the painting. On the other hand although the surface of an oil painting can be made smooth or even polished, the liability to darken, of pigments containing lead is a most serious factor.

ANSWER TO "CHELSEA."—No! it is not *necessary* for art masters to be trained at South Kensington before they can follow the profession of an art master. They can do so by virtue of the art masters' certificates obtained at other art schools. But, in view of the marked and growing distinction between "certificated" and "trained" teachers, it may be wise to take advantage of the training to be had in the Royal College of Art. Vacancies are usually filled by means of advertising, and advertisements for art masters have appeared in our columns.

Y Y Y

SIR,—The query in your columns referring to the expenditure of public money under the Technical Instruction Acts is an interesting one, in regard to which I should like to hear the experience of other districts. In mine, money has been expended in the most futile manner for the initiation of new classes and the re-arrangement of old ones, no demand for which has followed, and no benefits accrued. Art has been treated in the most "cheeseparing" fashion, in spite of the fact that a little more money would have enabled developments to be made which would have been very useful in relation to art industries. But this may perhaps only be a natural result, as such matters here are controlled by an official who knows nothing of art or its especial needs. I shall be glad to hear whether others of your readers have similar experiences, and if your columns are open to me I shall be pleased to supply some details of the working of "technical" matters in my district.—Yours truly, "MIDLANDS."



Design for a Frieze.
(Royal Academy, 1898.)

Helen Langley.

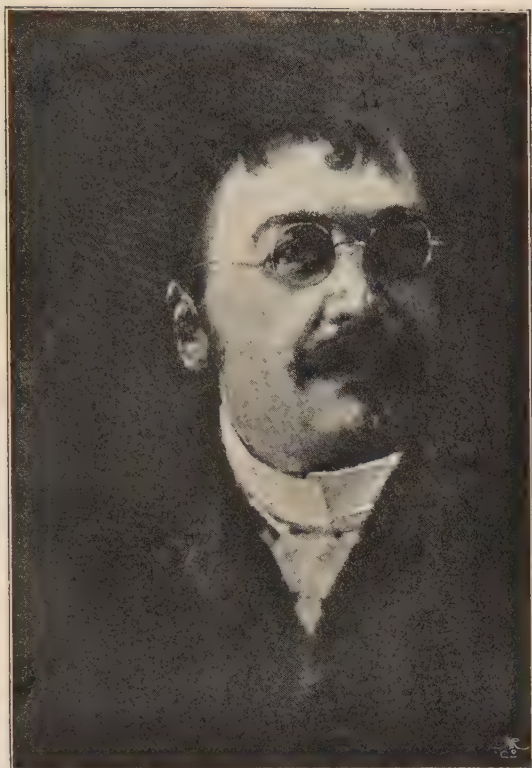


SKETCH FOR "THE FARMER'S BOY."

RANDOLPH CALDECOTT.

(From the original Drawing in the British Museum.)

Professor
Karl
Heffner.



From a Painting
by
Himself.

P ROFESSOR KARL HEFFNER, OF DRESDEN.

KARL HEFFNER was born at Nürnberg, in Bavaria, in 1849. After completing his collegiate course he intended to study music, but this intention he fortunately changed in favour of the sister art. During the year 1870 he paid several visits to London and spent much time over English private collections.

He formed a close companionship with the landscape painters Lier and Stademann, and Adolph Lier may fairly be called his first teacher. Due probably to this early guidance was his peculiar appreciation of the spirit of life and of decay in nature, and his first grasp of the principles of their treatment.

Quickly he came, speaking generally, under the touch of the Barbizon school, but it is said, and probably with truth, that of these Rousseau's was the strongest influence over him. In 1883 he exhibited some of his pictures

in Munich, and then for five years he may be said to have passed out of Germany and German attention. But already for as long a previous period he had been an English discovery.

We may be forgiven if we lay some stress on this. It was England—where people understand neither music nor painting—who did this, in that strange way of hers. She has done it before—she made an Englishman out of a German named Handel, and she had gone far towards assimilating Karl Heffner when the Germans woke up and claimed him. That did not happen until 1888.

The credit of finding and bringing forward this young painter is entirely due to Mr. T. Wallis, of the French Gallery in Pall Mall. It is fair and right to say this, and it is pleasant to be allowed to say it. *Palmam qui meruit ferat.*

The title of the picture shown in Munich in 1883 lies in the two lines of Milton—

“Now still evening on, and twilight grey
Had in her sober livery all things clad.”



"Niorfa, the Dead Town."

Karl Heffner.

This picture was seen at the French Gallery in the same year, and evoked universal admiration. The "Times" account written at the time will serve to recall it. "A scene of evening, where, across a stretch of luminous water, there stand in the deep shade of a clump of trees a group of old houses and the fine village church. The technical interest of this picture consists in the way in which the artist has really filled this dark background with light; for though the eye, dazzled by the brightness of the water, at first sees nothing but a confused gloom in the background, a second and closer look reveals great brilliancy of detail, and even a kind of transparency, such as the eye can learn to find in an actual wood at evening."

Meantime Heffner had been working in Italy, and the French Gallery's collection for the following year, 1884, contained several results of these labours. Wonderful results they were too—the work of this painter who saw Italian skies and colouring through German eyes. It was a wise instinct that led Heffner, who had learnt his "values" on the great plains of Southern Bavaria, in going south to betake himself to the Roman Campagna, with its large and quiet spaces and its strong lines of plain and sky. If we boldly pilfer a description from a "Morning Post" of that year, we are sure of forgiveness, since it explains the pictures so very well. "'Solitude,' by Karl Heffner, is one

of thirteen magnificent studies of the scenery of the Campagna. All are splendid examples of landscape art, but we refer to 'Solitude' first on account of its typical character. It is a noble picture, in which, beyond and above its simple artistic merit, we seem to grasp the entire poetry, the grandeur and the glory, the triumph and despair, of the buried centuries. The scene is the Via Appia, where the cemetery of the Cæsars was founded more than three hundred years before the birth of Christ. The crumbling gravestones still remain and dark cypresses trace their dusky lines against the sombre sky. The letters S. P. Q. R. traced upon the broken lid of a tomb tell us that here reposed some honoured citizen of Rome. The great world of the past seems to live once more as we gaze upon these records, until we are reminded at last of the sympathetic power, the technical skill, the fine subdued tone, the masterly drawing and comprehensive grasp of the brilliant painter. There is true ideality in such landscape painting, and the spectator forgets to criticise it because of its harmonious effects and poetical feeling. There are other works of a different character by the same artist, all revealing high merits, as, for example, 'Portici.' Here the bright houses, reflected in a sunny sea, the dark form of Vesuvius seen through golden haze in a state of eruption, and the cheerful animated effects of the entire



"REQUIESCAT IN PACE."
KARL HEFFNER,



"The Gloaming."
Karl Heffner.

work will delight all who see it. A more dramatic work is 'Desolation,' another Campagna picture, in which the havoc of time is shown with striking power. The waters of the Stagno flow amid tottering columns and hoary walls, brightened with gay flowers and scattered vegetation. Nature casts her beautiful scorn upon the efforts of man, and gives grace and freshness to the desolate Campagna. It is the

more impressive when we remember that this is not the solitude of an untrodden desert, but a spot where the rulers of the world held sway. By some mysterious exercise of his art, Heffner makes us feel this is no common waste—no common gloom. The fine effects of light and the complete mastery of his subject will be recognised by the most casual observer."

Meantime this man was one-third an English-



"Windsor Castle"
(from the picture belonging to H.M. The Queen).
Karl Heffner.



"SOLITUDE."
THE VIA APPIA,
NEAR ROME.
KARL HEFFNER.



"The Maidens' Festival."

Claudius Harper.

man, for London was his favourite centre, though he had a studio in Munich and also in Rome; had painted his "View near Guildford" (of which fifty thousand engravings were sold in America), had painted "Windsor from the River" (and it is one of his greatest works), had sold picture after picture to English purchasers before his own country had found him out. It is true that he was known to the few elect; true that when Prince Luitpold was made Regent of Bavaria he received the Order of the First Class of S. Michael, and a year later was made honorary member of the Münchner Academy, but the German art critics had somehow contrived to miss him quite.

In 1888, as we have said earlier, their discovery came. It is most amusing now to read the German papers of that year as one after another they gave tongue on this new theme. "Who is this Karl Heffner?" writes one. "The English were before us in finding out and appreciating at their true worth his beautiful creations; and every new work from his easel has gone to England."

"It is possible," says another, "to become in Germany a royal professor, an honorary member of various academies, to gain orders and titles, to be a highly esteemed and well-paid landscape painter abroad, and yet after eighteen years' hard work to be still a stranger in your own country."

"A new talent!" cries a third. "Yes, even more than that a great artist, who until now was entirely unknown to the German world of artists. His name is Karl Heffner."

Yes, his name is Karl Heffner, and a great name it is to-day in the world of art.

THE TEMENOS.

THE Temenos was an enclosed piece of ground sacred to one or more divinities, such as the ground surrounding a temple, and generally filled with statues and votive gifts and altars, &c.; or it was apart planted with trees, or it might consist merely of grass. In these latter cases it was generally unlawful to cultivate the ground, pluck the fruit, or cut the grass.

Concerning the law against culture of a sacred precinct, there was at Delphi a statue of Apollo Sitalces (*i.e.*, prohibition of corn growing) which the Aphictyones compelled the Phocians to give as a fine for cultivating the land set apart for Apollo (Paus. x., 15). Of the offence of cutting down trees, Thucydides gives an instance of one Pithias, a volunteer proxenus of the Athenians, bringing to trial five individuals and charging them with cutting stakes in ground sacred to Zeus and the hero Alcinous, the penalty being a stater (16s. 3d.) for every stake. Being convicted, they took refuge as suppliants in the temples and asked to be allowed to pay by instalments (Thuc. iii., 70). The island of Delos was consecrated as a precinct by the Athenians in obedience to an old oracle which had only partially been carried out by Pisistratus, who removed all the bodies which had been buried in sight of the temple of Apollo. This remarkable ceremony took place in the winter of 424 B.C., when all the tombs on the island were removed, and a law passed that no child should be born nor any death take place on its sacred ground. After this purification the quinquennial festival of the Delian



"The Temenos."

Claudius Harper.

games, that were said to have been instituted by Theseus, were celebrated for the first time. Thucydides remarks that in very early times Delos had been a great centre of Ionian festivals and quotes from Homer's hymn to Apollo in support of his statement—"Yea, many are thy temples and wooded precincts (*ἄλσεν δ' ἐνὸρρήεντα*) and dear to thee are all the mountain peaks and jutting headlands of high hills and seaward flowing rivers. Yet in Delos, O Phœbus, most of all doth thy heart rejoice; yea, there do the long-robed Ionians gather together with their children and their honoured wives. And their delight is in boxing, the dance, and song, and ever they have thee in their remembrance when they set in order their festival. Undying and ageless are they for ever. So would one say who passes by at such time as the Ionians are gathered together there. For there would he see their fair comeliness, and there would be pleasure in his soul seeing the men and the fair girdled women, their swift ships, and their wealth. And besides, there is this great wonder, the fame of which shall never perish—the Delian maidens, servants of the Far-darter. First hymn they Apollo, then Leto, and Artemis delighting in arrows, and remembering the deeds of the men of old, and also the women, they sing a hymn of praise,

holding the tribes of men spell-bound with their magic power. (C. H.)

"Till whoso hears it deems his own voice sent
Thro' the azure air that music softly blent,
So close it comes to each man's heart, and so
His own soul feels it and his glad tears flow."

F. W. Myers.

(Hom. h. Ap. Del. 143-164.)

So also in the evening after the games the precinct at Olympia sounded with festal song by moonlight to celebrate the victories of the winners in the various contests and the glory of Zeus *ἀείετο δὲ πᾶν τέμενος τερπνύσι θαλίαις* (Pind. Ol. x., 90). Here was the sacred grove of Zeus, which from ancient times was called Altis, slightly changing the Greek word for grove *ἄλσος* (ib. v., 10, cf. Pind. Ol. x., 55). Nausikaa tells Odysseus where he will find her father's palace near a grove of poplars sacred to Athene *ἄλσος Ἀθηνῆς* (Od. vi., 291). Sappho has described the sanctity and repose of a holy place, the haunt of gods, which suggested the picture of "The Temenos."

Ἀμφὶ εἴ ᾗ ἔωρ
ἔρον ψῶχρον κελάει εἰ ἑσέων
μυλῶν, αἰθοσσομένων ἐν φέλλων
κῶμα καταρρεῖ (Sappho iv.).

And round about cool sacred water flows through the apple boughs, and deep slumber falls from the rustling leaves.

The κήπος was garden rather than a grove, such as the famous garden which was a precinct of Aphrodite at Athens [*Ἀφροδίτῃς ἐν κήποις* (C.I.A., i., 273 f., line 12), where was the statue of the goddess by Alcamenes, which the old writers have praised so highly, and have all omitted to describe, so that nothing is known of its pose or attributes.

Interesting details about the laying out of a temenos are shown in a following inscription, which is on a stele dated by the Archonship of Antiphon, 418 B.C. It sets forth a decree about letting the temenos of Kodros Neleus and Basile. The lessee is to enclose the sanctuary, and cultivate the temenos in the following way:—"He shall set out no less than two hundred young olive trees, and more if he chooses; and he shall have control over the trench and all the rain water which flows between the Dionysion and the gate at which the mystæ go forth to the sea, and within the οἰκία τῆς δημοσίας and the gate which leads to the Bath of Isthmonikos." Miss Harrison adds, "Topographically this last statement is important; it gives the boundaries of the sanctuary. North and south it must have lain between the Dionysiac precinct and the city wall; east and west we cannot determine." (Har. & Ver. "Myth. and Mon. Athens, p. 228). The precinct of Dionysos was on both sides of the great theatre at Athens, probably extending nearly as far as Tripod Street, where, in later times, the tripods dedicated by choregi in honour of victories gained in dithyrambic contests at the city Dionysia, but which, in earlier days, seem to have been set up, first in the god's temple behind the theatre, and afterwards in the precinct. In the precinct near the top of the theatre built into the Acropolis rock was the monument of Thrasyllus and Thrasykles, his son, both citizens of Deceleia. It appears in the picture of "The Dedication of a Tripod," with the statue of Dionysos on top, as it appeared in the days of Stuart and Revett. This statue is now in the British Museum. Two or three shrines on either side, cut out of the rock, still exist. About fifty years after Thrasyllus had set up his monument, 320 B.C., when Neaichmos was archon, Thrasykles won twice in the same class of contests with the boys' choir as well as the men's in 271 B.C., when Pytharatos was archon. Instead of building a new monument he determined to add to his father's an Attika of grey marble, with a tripod at each end and inscriptions, and substituted for Thrasyllus' tripod the Dionysos statue which was placed above the old inscription. To the right of the altar is a votive bronze tripod that has been set up on a column by a winner in the men's contest. Between its legs is a silver statuette of Hecate. Just behind stands the choregus, with figure of Nike in his hands, and, to the left of the

Thrasyllus monument, is the choir of fifty, with thymiateria in their left hands and torches. The altar, priests, and acolytes with spits (*πεμπύβολα*) and meat, and another with basket of sacred buns, appear as they are on two Greek vases, one in the British Museum, the other at Copenhagen. They illustrate Homer's description of a like scene (Il. i., 457-466). Beyond the fruit trees, on the left, are the Odeion of Pericles, Theatre of Dionysos, Temple of Aesculapius, and Stoa of Eumenes. These dithyrambic contests, which took place in the theatre, were acts of worship of the god, which the whole city witnessed as worshippers and spectators, even those who were undergoing punishment at the hands of the law, and must not be conceived of in the light which the modern theatre and concert-hall are regarded.

The λειμῶν or meadow of unmown grass is another of these precincts. Deianira in her joy, hearing of the return of Herakles, invokes Zeus as owner of Oeta's unmown mead, τὸν Οἴτης ἄτομον ὅς λειμῶν' ἔχεις. Untouched for human use its grass and flowers might be woven into a wreath for a divinity. When making this form of offering, with prayer to Artemis to help him in maintaining his purity, Hippolytus says:—

Mine own, my one desire,
Virgin most fair
Of all the virgin choir!
Hail, O most pure, most perfect, loveliest one!
Lo, in my hand I bear,
Woven for the circling of thy long gold hair,
Culled leaves and flowers, from places which the sun
The spring long shines upon,
Where never shepherd hath driven flock to graze
Nor any grass is mown;
But there sound through all the sunny sweet
warm days,
Mid the green holy place,
The wild bee's wings alone.
Yea, and with jealous care,
The maiden Reverence tends the fair things there,
And watereth all of them with sprinkling showers
Of pearly grey dew from a clear running river.
Whoso is chaste of spirit utterly,
May gather the leaves and fruits and flowers—
The unchaste, never.
But thou, O goddess, and dearest love of mine—
Take and about thine hair
This anadem entwine—
Take and for my sake wear,
Who am more to thee than other mortals are,
Whose is the holy lot,
As friend with friend, to walk and talk with thee,
Hearing thy sweet mouth's music in mine ear,
But thee beholding not.

W. H. Mallock (Eur. Hipp., 70-86).

τέλος δὲ κάμψαιμ' ὥσπερ ἡρξάμεν βίον (87). Paley has an interesting conjecture that the word ἀκίρατος occurring twice, almost involving carelessness, was a favourite Orphic word, therefore of special mystic significance.

The temenos (περίβολος) surrounding the temple itself was generally filled with votive statues, treasure houses, heroons, and kalia (wooden shrines, Ap. Rh. i., 170, Anth. p. vi., 253), and surrounded by a wall such as the





"GLOAMING."

CARL HEFFNER.



"The Dedication of a Tripod."

Claudius Harper.

one round the temenos at Delphi, which was of polygonal construction, and in many places covered with inscriptions, the alternate lines being sometimes coloured red so as to facilitate the reading.

Such a precinct was the Acropolis at Athens, of which part appears in the picture "The Festival of Artemis Brauronia and Chitone." This festival took place yearly in the spring in the precinct known as the Brauronion. There was no temple in the Brauronion, which is in part cut out of the rock, but it is thought that a colonnade was on two sides of the precinct, and an inscription exists which mentions the walls on which a mirror with an ivory handle was to be hung. Into all the details it is not possible to enter in a short article, but a few points of interest may be enumerated. There were two figures in the precinct, one a very ancient one of stone, seated (*τὸ ἑὸς τὸ ἀρχαῖον*), and the other (*τὸ ἄγαλμα τὸ ἑστηκός*) was a standing image of wood (gilt) and ivory made by the elder Praxiteles, the design of which seems almost certainly preserved on a fragment of a cylix found on the site (Daremberg et Saglio, Fig. 2,354, Artemis), from which the image in the shrine has been designed. Such an image was covered with draperies by the worshippers; so also was the *ἑὸς*, the old cultus statue of stone that was not a copy of the famous Tauric Artemis at Brauron. "The white flower in the hand of the agalma," says Miss Harrison, "was not in the fifth century the characteristic attribute of Artemis; it must, therefore, rest on some obsolete tradition. It is no chance invention of the vase painter; not

lightly could he give it to a goddess attribute laden like Artemis."

The precinct and background are statues and shrines described by Pausanias and others, and of those a few of the more remarkable may be mentioned. Pausanias says that the Wooden Horse was set up in bronze, and adds that the shape was in accordance with tradition, and showed the figures of Menestheus and Teucer peeping out from inside, and also the sons of Theseus (Paus. i., 23). The blocks on which this bronze horse stood were found in the precinct, with the inscription which tells us that "Strongylion made it." Strongylion was a great sculptor of animals. It was a favourite spot for rhapsodes to recite Homer at the occurrence of their festival (Hesych. i., p. 761, Athen. vii., 1). Beyond the head of the horse is the shield of Athene Promachos, and the great altar of Athene, from which, coming back to the east end of the Parthenon, we have the group of Athene and Poseidon disputing; Ge praying to Zeus for rain upon her, the placing of this statue being marked by an inscription cut in rock, together with the hollowed place for the pedestal of the statue opposite the seventh column from the west end of the Parthenon. *τῆς καρποφόρου κατὰ μαντεῖαν*. Of earth the fruitbearer according to the oracle. By the figure of Ge are the statues of Zeus Polieus, one of wood; the Boukoleion shrine with the bull for the Boughonia or Diipolia, and the figure of Phrixos watching the sacrifice of a ram. Close to the end of the colonnade of the Brauronion is the statue of Zeus with Athene springing from his head: by working out the little figure of Athene

in metal the quaintness of this idea in plastic treatment seems in a great measure overcome, as the little figure becomes an ornamental adjunct like sceptre or thunderbolt. To the left of Zeus is the infant Herakles struggling with the serpent; on the right are the silver bronze ram with "outrageously big horns," as the comic writer Plato described it, and opposite to it is the bronze bull known as the "bull of the citadel." Of these two an epigram has been preserved by Suidas, which has been translated by Miss Harrison.

"'Y're a bull; why don't you plough, you lazy beast,
Instead of lying up there, a queer sort of guest
at a feast?'
'Why aren't *you* off, you ram, to the pastures green?
Standing a silver image, a sight to be seen.'
'I stand here mute
Just to shame you lying there, you idle brute.'"

Next to them is the group of Athene and Marsyas, and on the extreme right through the columns of the colonnade are seen the buildings of the Chalkotheke. With the exception of the boy with the perirrhanterion, or holy water sprinkle, by the bronze horse, all the figures and shrines have been designed from extant copies and remains. It is thought that Lykias' statue of this boy stood at the entrance to the Braurionion precinct. No figure that I know of, or vase picture, represents this motive.

The ἀρκτηία festival, connected by some ancient ritual with bears, was to the little Athenian girl her confirmation service, her first public act of worship of the gods. Some details of the first religious ceremonies occur in the Lysistrata. "When I was seven years old, then I became one of the Arrephori, then an aletris (one who prepared the meal for the sacred cakes) (Eust., 1885, 9), to the chief priestess (?) in my tenth year, and also a bear, wearing a saffron robe in the Brauronia" (Ar. Lys., 641). A goat was sacrificed, and

the little worshipper was safe from the peril of marriage until the next Brauronia. The stone bear on top of the column, surrounded with votive objects, is from one found in the precinct, and the scholiast tries to account for the custom of presenting images of bears by suggesting that it was a rite in ancient times to appease the goddess for killing a bear dedicated to her service. And there was a legend in Arcadia that a maiden, a faithless worshipper of Artemis, was turned into a bear, and was called Callisto (Fairest One), and Artemis herself, who had a shrine near the grave of Callisto, had the title of Calliste and was a bear (Har. & Ver. Myth. Mon. Ath., p. 402).

In the giving of votive raiment we find the meaning of the title Chitone. Not only was this form of offering accepted, but also hair, girdles in token that the maiden took leave of the goddess, being about to marry, flowers and torches, which last shown on a Greek vase are of a peculiar design, different from the great torches used in the Bacchanalia (Lenormant & de Witte, Pl. xviii.). The same vase shows also the dress which these older worshippers of the goddess wore on their final leavetaking. No doubt the goddess presented her worshippers with new garments to return, so in the colonnade there is drapery, arranged in a manner peculiar to the Greek, on a chest which is also from a vase. When we see the skill and subtlety of these minor arrangements, done merely to satisfy the eye, we feel the force of Sappho's scornful remark—

Τις δ' ἀγροιώτης τοι θέλγει νόον
οὐκ ἐπισταμένα τὰ βρακὲ' ἔλκην ἐπὶ τῶν σφύρων
(Sappho, Fr. 70).

What peasant girl enchants thy soul,
ignorant of the art of drawing her dress
about her ankles?

CLAUDIUS HARPER.





Central fragment
of the Cartoon for
"Le Repas d'Adieu."

By
Charles Cottet.

CHARLES COTTET.

ON entering the studio that Charles Cottet has occupied for the last few years, close to St. Sulpice, we are struck by the most curious of contrasts. From one of the most crowded and busy streets of Paris we cross a garden to the studio, and in a moment are transported by the vivid imagination of the artist far from the city to the solitary coasts of Brittany, to the laughing deserts of the Nile, to the sparkling water of the Grand Canal at Venice. Yes, so real is the creative force of the painter, everything stands out with such intensity that all feeling of space is lost and we find ourselves in the streets of some Breton village, bathed in evening light, where wander fair peasants in their picturesque head-dresses.

The pictures and sketches hung on the walls indicate the stages and developments of Cottet's talent. He is, above all, a painter of the sea and sailors. There are other phases of his talent, but I must dwell especially on this

because he here presents us with a series of very complete works. Although born at Puy, Charles Cottet was from his early days invincibly attracted by Brittany and its people, and became a Breton by choice, a lover of the dread aspects of its coasts, and at the same time a scrupulous observer, knowing how to extract the poetic and humane side of the Breton sailors, who retain so much that is characteristic in manners and customs.

From the outset Cottet assumed a standpoint differing from all who had painted Brittany before him. Not for him are the devout and mystic maidens that M. Dagnan-Bouveret prostrates at the foot of a Calvary.

Stronger emotions, greater questions of real life, animate Cottet. He draws from nature and from truth rather than from imagination, and, as M. Bénédict well writes, "has seen Brittany with the merciless eye with which Guy de Maupassant scrutinised the homely vices of the peasants of Normandy. His two *wineshops*, where the ruddy light falls violently on the congested faces of the drinkers, on the vacant visages of the village girls waiting their turn



"Au Pays de la Mer:
Soir Orageux des Gens Passent."
Charles Cottet.

in the dance; his fishermen ready for their work on the shore in the silent and gloomy night; those three young wives, mute and tragic in their black cloaks, gazing in the depths of the impressionable sea; those devout women kneeling in their black robes around the draped coffin, holding in their hands tapers whose dying light illumines their features with a fantastic exaggeration; this is not at all the customary view of these sad lives, bounded by the gloomy pleasures of alcohol, by labour without hope or mercy, by simple and pathetic griefs, sights whence exhale a rugged, wild and melancholy poetry."

In all the canvases Cottet has devoted to sailors and to the sea the excessive simplicity of his methods, the sobriety and at the same time the vigour of everything, the boldness of the play of light, the grouping and composition, are specially noticeable. All these qualities are to be found in the works exhibited at the Champ de Mars for the last few years, and which all bear the general title of "Au pays de la Mer," such as "Rayons du Soir," "Port de Camaret" (1892); "Le Páraon de la St. Jean à Laudandec" (1894); "Enterrement en Bretagne," "Vieille Aveugle," "Jeune Veuve," "Vieux

Pêcheur," "Jours de Leuie" (1896); "Soir Orageux," "Vieille Marchande" (1897).

But in his last work, in a magnificent triptych, "Le Repas d'Adieu," exhibited at the Salon of 1898, we find in Cottet's painting a new element of emotion and high humanity. This farewell feast is that which brings together the peasants and their wives before the departure to the dangerous fishing grounds of Ireland. They are grouped on slightly classical lines, which led one of our painters to say on the day of the opening of the Salon, "This is the best religious picture I have seen for years." The resigned suffering printed on each face, and the expression of the general thought that the artist wishes to convey, all point to the immense stride taken towards a very high ideal. Cottet is, above all, a man of his time and aims at nothing more. The resurrection of formulas of past century art has no other interest for him than painting in itself, and he is greatly right. It matters little to dwell on the past if it be not to study it. Of what use is it to try and become a man of the fifteenth century? Such attempts to precipitate oneself into the past are factitious and inconsequent.

Cottet is not a painter only, and his thought



"AU PAYS DE LA MER:
VIEILLE AVEUGLE."
BY
CHARLES COTTET.



"Beau Soir en Bretagne."

By Charles Cottet.

is not destroyed in its embodiment. "All his pictures," writes M. Roger Marx, "are set in sombre tones."

In each of his pictures Cottet makes nature and humanity join hands. In the "Repas d'Adieu" the deadly calm of the fatal sea is blended with the sweetness and tenderness of those about to be parted. And in that other canvas, "Soir Orageux," his dark and heavy outlines on the restless yellow waves, his threatening clouds all ready to burst into a tempest, all unite to form a striking effect. All is here indicative of the approaching storm, man and nature are one in an entirety of grand intensity. Without wishing to enter into the details of all this series of pictures of the "Pays de la Mer," I must dwell upon the "Beau Soir en Bretagne," exhibited in the Salon of 1897, and which is now in the gallery of the Prince Regent of Bavaria. In reproduction these two heads of old women lose their vigorous sombre colouring from which their white caps stand out, and the horizon of the sea no longer has that caressing calmness with which it is clothed in summer evenings when not a leaf stirs, not a billow breaks. In

spite of all this, the spectator can realize all the pathetic elements that this picture contains.

For the last few years the sequence of Charles Cottet's works has shown us his evolution amongst the best of the young French artists, his education as a painter amidst conflicting efforts, his *penchant*, his favourite style. At times he seems to attain to the splendid sombre tones of Ribot, to Degas' pure and supple art of line, to the veiled and poetic distances of Claude Monet. In the eyes of painters subject is naught, execution everything. Cottet is a painter, and one who looks at life with the sympathy of a contemporary, but day by day he sees that in art, form is at once all and nothing, that it is of no value without expression, that design is the best means of vindicating the gifts of the palette.

Evidently this striving for character at times is carried by Cottet to exaggeration, and some traces of his first excesses are still to be found in the brutal palette of the painter of the "Belle Ile en Mer," or of "Chateaulin." But these transports of the colourist are not displeasing, and must be taken in good part when the poorness of the platitude of colour in the greater

number of pictures exhibited in the Salon is considered.

Charles Cottet is, perhaps, justly to be considered our foremost painter of sailors and the sea, but this speciality must not obscure the other phases of his work. From a voyage to Egypt and the East he brought back a set of bold and striking drawings flooded with glorious light. In the autumn of 1896 he exhibited a large number of paintings of Venice which place him in the front rank of those who have portrayed the queen of the Adriatic. Several of these pictures reproduce those exceptional effects, rosy or ruddy, which are so beautiful in nature and which appear to lose a little in transfer to canvas because the artist has not a sufficiently varied scheme of colour in his box to meet the demands of nature. M. Cottet is particularly happy in the clear white tints of morning, and with greys and the blendings of broken tints. The "Soir sur la Lagune" is particularly beautiful with its great masses of cloud gliding across the horizon, and with the reflections and transparency of sky and water.

The luminous "Matin," where the laughing colours of the buildings are enveloped in a white mist, is a study which has no need of further development to become a charming symphony in grey.

All this gives more than promise: it is the dawn of an exceptional talent and of a vast personality. For Charles Cottet is still young and has many great things in store for us. For those whom personal facts interest, the great lines of his activity arrange themselves somewhat in the following fashion:—Born at Puy (Haute Loire) in 1863, he was elected associate of the Société Nationale des Beaux Arts (New Salon) in 1894, whilst his picture "Rayon du Soir" had been bought for the Musée du Luxembourg in 1893. In 1894 his "Pardon en Bretagne" and two sea pieces gained him a travelling scholarship. In the Salon of 1895 his pictures "Enterrement en Bretagne," "Deuil," "Pêcheurs; la Nuit," "Cabarets Bretons," were much admired and several were bought by the State. Lastly, his "Repas d'Adieu," exhibited this year, has been purchased by the Musée du Luxembourg.



IN MEMORIAM.

Sir Edward Burne-Jones, obiit 17 June, 1898.

The gentle maidens on the golden stair
 Pause, in their faces is a sign of woe;
 The wheel of Fortune swiftlier seems to go
 Down to the deeps of darkness and despair.
 Yea, even the sleeper in her rose-brake lair
 Moves in her sleep, aside the spell to throw
 For sorrow, knowing, as in dreams we know,
 That he has gone who made her sleep so fair.

Gone from King Arthur and his table round,
 To join the knightliest souls who reign in heaven,
 To bring the fulness of his earthly quest
 Where He, the truest Arthur ever crowned,
 Gives the pure guerdon God alone has given
 To souls who seek the highest—love the best.

H. D. RAWNSLEY.



St. Michael.
From the
Rood Screen
at Ranworth.
Drawn by
F. Vigers.

THE ROOD SCREEN AND LECTERN OF RANWORTH CHURCH.

IN Ranworth Church there is one of the most beautiful of the famous rood screens of the eastern counties; and it is well known to archæologists and to the very numerous visitors who go the round of the broads in the summer-time, as it stands just above two of them which lie in that parish, and of which a very fine view can be obtained from the tower of the church.

The screen is arranged in three portions, which stretch across the whole width of the body of the church; those on the north and the south side formerly having served as chapels, and that in the centre, the screen itself, dividing the chancel from the nave, for the support of the rood, which unfortunately exists no longer.

The northern and southern divisions are in the form of reredoses to the altars which formerly stood there, and are each divided into four arched panels, separated by buttresses which

used to support a groined ceiling, the central portion consisting of three elegant open arches on either side of the entrance into the chancel; and above them remains part of the groined work which formerly extended the whole length of the screen.

It has been designed, carved, painted, and gilt in the very richest manner; and even now, in its present dusty, dirty, decayed condition, that richness is evident even from the distance of the length of the church, but on going up and examining it closely its magnificence is very quickly appreciated, the smallest details, even to the jewels which embellish the vestments of the figures of the saints, having been beautifully designed and carried out.

It is built entirely of oak, and the various parts are fitted together and secured by wooden pegs. It used to be completely covered with painting and gilding, but parts of the wood have now become exposed where paint and portions of the woodwork have been broken away.

It is for the most part in bad condition, having suffered from damp and neglect, but above all

St. Lawrence.
From the
Rood-screen
at Ranworth.
Drawn by
F. Vigers.



from very barbarous usage, all the emblems of the saints having been smeared over at some time with dark green paint, and most of the heads having been scraped down almost to the white ground on which they were painted. Some of the panels, however, two of which, St. Michael and St. Lawrence, are here given, are in excellent preservation, except that the former has had great nails driven through it to secure the seat of a pew behind, and the emblems have been almost obliterated.

The general scheme of colour is green, white, vermilion, and gold on all the structural parts and surroundings to the panels, and they have alternate vermilion and green grounds. The

green of these panels is of a deep transparent tone, full of colour, and is enriched by a pattern in gold powdered over it.

In the north chapel there are four panels, the first of which represents St. Etheldreda, who wears a black cloak over a black and gold dress and red shoes, and bears in her right hand a crozier, and in her left an open book; she is crowned with a great golden crown of very elaborate design. The second is by some said to be St. John the Baptist, and by others St. Agnes. The head appears to be that of a woman, and it wears a cap and kerchief of white, with a border and ouches of gold. The figure is clothed in a long tunic of golden curly wool, reaching to the



Part of the
Rood-screen at Ranworth.
Central Arch
leading into the Chancel.
Drawn by
F. Vigers.

feet, and a blue cloak with a wide golden collar, fastened by means of a large golden brooch. It has an open book lying on its lap and an Agnus Dei standing upon the book. The third panel is very peculiar, having never been finished, indeed only just begun. It represents some male saint, the only male probably of the series of eight in the two chapels.

St. Barbara comes next, wearing a blue-green cloak and a red and golden shirt.

Across the aisle come -- first St. Mary Salome, with St. John and St. James as children, one with a bird and the other a green fig in his hand, next to her the Virgin, crowned and with the Infant Christ seated on her knee. This panel and the remaining two are in very bad condition, and are the most faded of all, as they are most exposed to the sun. But that of the Virgin shows traces of its former great richness and beauty. She is clothed in a full mantle of

a beautiful sky-blue, lined with ermine and ornamented with a broad collar and brooches of gold. Her skirt is, as the rest are, of cloth of gold.

After her St. Mary Cleophas, with SS. James, Joses, Simon, and Jude; and lastly St. Margaret, who holds in her right hand a book and in her left a crozier, and wears a golden dress and green cloak, lined with purple of the colour of the fritillary.

All these eight saints are seated on benches before alternate green and red curtains, powdered with a pattern similar to that on the panel of St. Michael, and above their heads, in the turn of the arch, are angels of the different degrees, covered with wings, wearing albs and golden dalmatics, and crowned with great golden crowns.

The spaces below the open arches of the screen proper, and on either side of the central

arch leading into the chancel, are each divided into six compartments, which contain on alternate green and red backgrounds figures of twelve male saints.

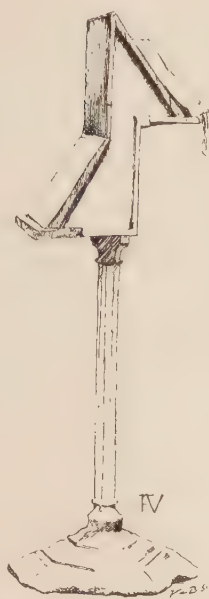
All are clothed in golden tunics reaching to the feet and with the designs worked out in different colours, and cloaks of beautiful shades of dark blue-green, purple, yellow and blue, and scarlet lined with pink, like the hood of a doctor of divinity. They each bear their emblems, and their names are written in a part of the panel beneath their feet.

All of the designs on their cloth of gold tunics are of marvellous beauty and richness, and some are very interesting on account of the subjects employed in them. On one, that of St. Peter, are hawks with bells on their ankles, and they

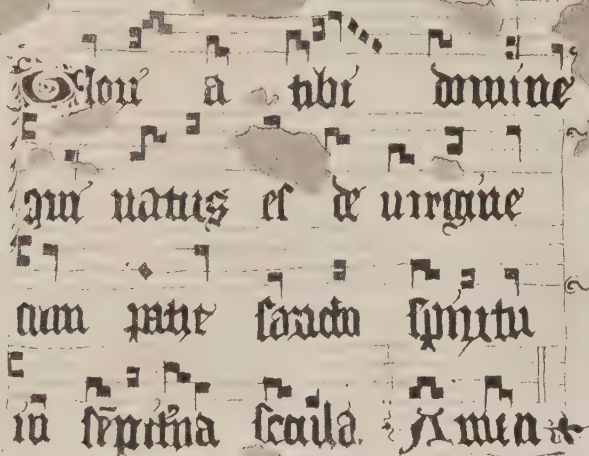
have struck hares on their forms, and spaniels or setters are also introduced into the design, on another hawks and swans, and on a third spaniels flushing duck, one from the water and another, the mallard, his curly feather being shown, from a tuft at the edge of it.

The parish has always been famous for its duck (until recent years there was a decoy of six pipes there), and it is still so to this day.

But of all these beautiful things the most beautiful is the large panel of St. Michael which we have mentioned above. The sketch will show its graceful composition and wonderful decorative disposal, and also the richness of the detail in the crown, shield, and tunic of golden feathers; but it can give no



The Lectern,
Ranworth.



The Back of the Lectern.
Drawn by F. Vigers.

THE ROOD-SCREEN AT RANWORTH.

idea of the splendid colour. On a dark green and gold ground; with the florid golden crown against a purple and gold nimbus; a scarlet cloak, lined with bluish white, beneath a tippet of ermine bordered and fastened by golden bands, chains, and ouches; a scarlet coat bearing a cross of gold flory; a shield gules bearing the same; with his heavy golden sword upheld in his feeble delicate hand, this panel of the saint seems to be a *chef d'œuvre* from the point of view of decorative composition and colour.

His neighbour is the St. Lawrence of the sketch, with his richly designed orphrey of gold and black; his fellow across the aisle is St. George, with his white coat and red cross and golden armour; and beside him St. Stephen, a sketch of the design of whose orphrey of red and gold on his applegreen dalmatic is given.

Above the two deacons are an archbishop and a bishop or abbot.

The above description gives a general idea of the screen in its present state; and it will



A part of the
Rood-screen.

require but a slight effort of imagination to picture the rich splendour of its appearance as it was to be seen in those old days, fresh from the hands of the painter, carver, and gilder.

The lectern is interesting on account of the score of the music of a chant set to the "Gloria" which is painted on it, which is usually supposed to be unique. The lectern itself is of very simple design, and has suffered much from time and the enthusiasm of church decorators in recent years at ecclesiastical festivals.

A movement has been started for the purpose of restoring the church and the screen.

It is to be hoped that this will not mean the renewal of the whole thing, which has very frequently been the case in other churches, instances of which are very well known by the score to artists and archæologists. There is every reason to believe that the present vicar will not permit any acts of vandalism at Ranworth, as it is his intention that the appearance of the antiquity of his church shall not be interfered with.



From the Figure of
St. Andrew.



From the Figure of
St. "Jacobe."

Details on the Vestments at Ranworth.

Drawn by F. Vigers.



Study for the Head
of Ophelia.
By Sir J. E. Millais, P.R.A.

(From Mr. Fairfax Murray's Collection.)

GERMS OF ENGLISH ART IN 1841.*

FIFTY years ago a young artist, then unknown to fame, who has since died without attaining to glory, was returning to England, after studying at Antwerp, Rome, and Paris. He brought with him drawings, designs for frescoes and historical pictures, done in Paris, but in opposition to all French ideas. Shortly before this, he had sent to an exhibition a large composition of William the Conqueror. This young man, who cherished the grandest dreams of ambition, was destined never to see the light of full success shine upon him; and yet he was marching to victory like the hero of his picture, and was bringing English contemporary art over with him to his own country.

To walk once through a general Exhibition is enough indeed to impress the fact that there is a great national art in England; and one visit to a London gallery clearly shows that this art is of recent date. Go to the National Gallery in Trafalgar Square, where the English military spirit has placed the two finest figures of its heroes, Nelson and Gordon; or to the

South Kensington Museum, those vast halls where all the plastic arts, all styles, all schools are offered for study in a didactic manner and with a luxury which is eminently English, and yet you can often imagine yourself at the Louvre. Up to 1848 one admires, but is not moved. Reynolds and Gainsborough are great masters, their work is eighteenth century painting, but not English painting. Their models, their ladies and young ladies it is which give the English feeling to their figures; it does not come from their brush. Their æsthetics were those of all Europe of that day. Later on Lawrence painted our neighbours as Gérard painted us. Other pictures are to be seen in these halls, but no other manner of painting, nor of drawing, nor of composing and creating a subject. The landscape painters alone, with Turner and Constable at their head, strike a new and powerful note from the beginning of the century; but the one stands alone, as little to be imitated in his own country as elsewhere, no more belonging to one region of the globe than a comet belongs to one region of the sky; the other was so speedily followed and outstripped by the French, that his glory is rather to have initiated a new movement in Europe than the good fortune to found a national art in his native land.

As for the rest—Haydon, Wilkie, Landseer, Ward, Eastlake, Etty, Mulready, Maclise, Egg,

* Authorised translation by Miss H. M. Poynter, from the French of M. de la Sizeranne.

Webster, Leslie—they paint, more or less cleverly, like everyone else. Their dogs, their horses, their village politicians, their scenes of still life, of interiors and of kitchens, are better done by the Dutch, and you pass them by with but momentary interest. There is nothing to foretell that out of all this is to spring something new and great. Now and again a weird flash lights up this steady-going and prosaic existence. A small picture of Blake's shows the Prime Minister, Pitt, in the form of an angel clad in green and gold, guiding through the clouds, the English Parliament depicted as the monster described in the book of Job.* Then all slumbers anew; petty men, petty subjects, petty painting. Smooth, glazed colour, plastered upon bitumen, false and feeble, finikin without finish, too black in the shadows, too brilliant in the lights; a weak outline, undecided and vaguely generalising. As the portentous date of 1850 draws near, the saying of Constable in 1821 recurs to mind: "In thirty years English art will have ceased to exist."

Yet, to those who can see clearly, two characteristics are there asleep, which will awaken at the call of a prince of art to charm contemporary imaginations. The first is intellectuality of subject.

The English have always taken pains to choose interesting scenes, somewhat complicated ones indeed, which shall strike the mind as well as the eye, arousing curiosity, exciting the memory and provoking tears and laughter by an unspoken tale. In the Sheepshanks collection at the South Kensington Museum this British taste is very apparent. Side by side, touching each other, hang a scene from the "Bourgeois Gentilhomme," one from the "Malade Imaginaire," one from the "Femmes Savantes," three from "Don Quixote," one from "The Merry Wives of Windsor," one of my Uncle Toby, one from the "Taming of the Shrew," from the "Good-natured Man," the "Refusal," taken from Duncan Grey, Portia and Bassano, in short from the dramas and romances of all lands. These canvases are signed by Wilkie, Redgrave, Frith and Leslie. This is the art of the first half of this century. The idea, well defined by Hogarth, had been developed, that the brush should write, narrate, instruct, not merely depict. But before 1850 the events narrated were trivial; expressing petty fancies, ridiculous or narrow sentiments; teaching the articles of the code of politeness. It played the part of those picture books which are given to children, to show them the results of idleness, lying and greediness.

The second quality is intensity of expression.

Any one who has seen Landseer's dogs, or even one of those studies of animals in the English illustrated papers in which the *habitus corporis* is so closely studied, the expression so well caught, the turn of the head so intelligent, and varied as the animal is waiting, fearing, longing, questioning his master or thinking to

himself, anyone, we say, can easily understand what is meant by this phrase, intensity of expression. It is not merely exactness that is implied, for that would not be a characteristic of English art. Our animal painters of the eighteenth and nineteenth centuries catch the exact expression, and yet what a difference between the dogs of Oudry or Desportes at the Louvre, and those of Landseer at the National Gallery.

And, as this intellectuality only appears before 1850, in worthless subjects, so this intensity of expression is only resolutely sought for and happily attained in the representations of animals. Most of the human forms are in commonplace attitudes, children of the lay figure, without expressive modelling, specific truth, or picturesque precision; thrown upon backgrounds composed in the studio, served up with smart academic sauce after general principles, which are excellent in themselves, but ill-understood and carelessly applied, vanishing into more and more indistinct reminiscences of the brave days of Reynolds and Gainsborough.

Such was art in England when Ford Madox Brown returned from Antwerp and Paris, with an æsthetic revolution in his portfolios. I do not mean to say that all the tendencies which have prevailed since that day, all the individualities which have been developed, sprang from this artist, nor that none of his countrymen were feeling and dreaming as he did when he returned to England. But consider that in 1844, when his "William the Conqueror" was exhibited, nothing novel had yet appeared; that Rossetti was 16, Hunt 17, Millais 15, Watts 26, Leighton 14, Burne-Jones 11, and that none of these masters, therefore, had yet formed his style. Consider, moreover, that the style of composition, of painting and of drawing inaugurated by Madox Brown is to be found at this day, fifty years after his first work, in the pictures of Burne-Jones, having passed through those of Burne-Jones' master Rossetti, and to the exhibitor of 1844, must be granted the important position of the sower, where others have only tilled too soon, or reaped when the harvest was ripe.

What was there then in the hand of this sower? In his head there was this very clear idea, that art was perishing from the systematic generalisation of form, and could only be saved by the converse; that is to say, by a minute study of individual features. In his heart was a vague, but ardent, longing to see art in England taking a great social place, the place of daily bread, instead of being a mere sweet-meat reserved for the rich man's table. In his hand was a certain refined awkwardness, a stiff delicacy, a minute research, adopted in part from the Gothic school of Baron Wappers at Antwerp, and in part from direct contemplation of the Primitives. All this was revolutionary, and must on that account displease the conservative temper of the English. But all this was anti-French, anti-continental, absolutely original and autonomous, and on that account it must please their patriotic feelings.

* At the National Gallery, "The spiritual form of Pitt guiding Behemoth."



"TWO GENTLEMEN
OF VERONA."
W. HOLMAN HUNT.

(From the picture in the Birmingham Corporation Art Gallery.)

"In Paris I first formed my idea of making pictures real because no Frenchman did so," said Madox Brown.

We do not insist on the word real, which does not mean to an Englishman at all what it means to us. We only mark this rallying cry against the French school, in favour of a national art.

When Madox Brown reached London the great competition for the decoration of the new Houses of Parliament was still under discussion. It had been opened in 1843 and had produced no less than 140 designs signed by the best artists of the day. This æsthetic tournament is a date in the history of the arts in England, because it brought to the front artists who had been hitherto unknown. A young, self-taught painter, Watts, had just revealed himself. Madox Brown had sent five large compositions. The principal one was an episode of the Norman Conquest, "The body of Harold brought before William the Conqueror." These were his first attempts in a fresh path, and his protest against the old methods of official work. But no echo was heard in reply. The check was so evident, the public contempt so plain, that when the young artist one day received a letter signed with an Italian name—Dante Gabriel Rossetti, in which the writer, with many eulogies, begged to become his pupil, he did not doubt that this unknown correspondent was fooling him. A few days later he appeared at Rossetti's house.

"I was told," says the poet, "that a gentleman wanted to see me, who would not come in nor give his name; he was standing in the passage; and when I ran downstairs there stood Brown, a great stick in one hand and my note in the other. His salutation was: 'Is your name Rossetti, and is this your writing?' I said it was, but I began to shake in my shoes. 'What do you mean by it?' was his next question. And when I replied that I meant what I had written, wanting to be a painter, and knowing nothing of how to go about it, the fact dawned upon the Brownian intellect that the letter was not a hoax, but an honest compliment; he suddenly changed from a deadly antagonist to the sweetest of friends."*

This youth, who hastened to range himself so unexpectedly under Madox Brown's banner, was only twenty. He was the son of an Italian exile born in the little old city of Vasto d'Ammone perched in the Abruzzi. By the fact that his father (a mountaineer longing for culture) had gone down to Naples and had become keeper of the museum there for many years, his family had imbibed wide ideas of art. By the fact that this keeper of antique divinities had become a destroyer of modern monarchies, and a poet known by his spirited songs, he was so far compromised in 1820 that the restoration of the Bourbons cast him on the shores of England. By the fact, moreover, that he had married the sister of one of Byron's companions,

Dr. Polidori, his children united in their family memories, passions and griefs, an echo of all the great patriotic troubles which disturbed the youth of this century. All these facts were perhaps indispensable to the effect produced in March, 1848, by the Gothic art of Madox Brown on an inhabitant of London as being neither scandalous nor out of date. Whilst the English remained indifferent to the future of their national art, the young Italian enthusiastically acclaimed it, and, thanks to the subsidies of his grandfather Polidori, he began his apprenticeship as a painter.

Madox Brown, believing that it was of the first importance to bend this fiery nature to the strict discipline of reality, set the future author of "Dante's Dream" to copy tobacco canisters. Rossetti had already gone through the Academy course without learning much from it, and he resigned himself, more or less willingly, to follow the teaching he had sought. He worked impatiently, furiously, with no order or method; he cleaned his palette with bits of paper thrown on the floor, to stick to the boots of visitors to the studio; he began a dozen pictures at once; then he collapsed into utter prostration, worn out, disgusted with himself and with everything; he would finish nothing, he would listen to nothing, he rolled on the ground, groaning horribly. Then he disappeared for a month. Madox Brown was not offended, supposing that his pupil had heard voices from above calling him to other labours; these voices were those of the "trecentists" for which he listened in libraries, attempting to write sonnets and poems himself. He sent these attempts to famous poets like Leigh Hunt, and to less famous ones like William Bell Scott, asking them, with much praise of their verses, what they thought of his. He sent them thus in manuscript a masterpiece of grace and art, the "Elect Lady," for example, and lesser poems under the title of "Songs of Catholic Art," which made rationalists or Protestants shudder. Then he would resume a discussion with his half-blind father on the "Divina Commedia," which the old man had annotated; or a discussion with his brother, William Michael, or his sister Christina, on the nimbus of the middle ages. The whole household wrote in verse.†

No one understood the temperament of this *dilettante*, bitten with everything; this improviser, who spoke on everything; this anti-papal revolutionary, who was full of saints and angels; this painter, busied with rhymes and rhythm, and his renown spread astonishingly. Gaunt and

* W. Bell Scott, *Autobiographical Notes*, Vol. I. London, 1892.

† See W. Bell Scott: *Autobiographical Notes*, Vol. I. On Rossetti. Joseph Knight: *Life of D. G. Rossetti*. London, 1887. William Sharp: *D. G. Rossetti; A Record and a Study*. London, 1882. Esther Wood: *D. G. Rossetti, and the pre-Raphaelite Movement*. London, 1894. W. Holman Hunt: *The pre-Raphaelite Brotherhood*. *Contemporary Review*, May, June, July, 1886; and in Chambers' *Encyclopædia*. F. G. Stephens, P.R.B.: *D. G. Rossetti*, "Portfolio," May, 1894. Harry Quilter: *Preferences in Art*. London, 1892. Myers: *Modern Essays*. London, 1883. Ed. Rod: *Rossetti and the English pre-Raphaelites*, in his volume on *Giacomo Leopardi*. Henri Jacottet: *D. G. Rossetti*. Bibliothèque Universelle, 1894.



HENRY RYLAND

A Study in Pencil
and Chalk.

By
Henry Ryland.



A Pre-Raphaelite
Nightmare.
Fredk. Sandys.

brown, foreign in speech and in looks, with an arched forehead and brilliant eyes, his hair falling on his shoulders, his beard trimmed like a Neapolitan fisherman's, his dress neglected and covered with stains, to the youths studying the "round" at the Academy he seemed infinitely superior to the common run of port wine drinkers. His passion for the picturesque, his scorn for the discoveries of science, his mysticism crossed with anxiety to sell his pictures for a good price, the perpetual activity of his mind, astonished his most intimate friends to the very end of his life. By turns he painted and wrote, repainted and rewrote, fell in love with his model, Miss Siddall, hesitated for ten years whether he should marry her, and did so at last; then, when this beloved wife was snatched from him by an unforeseen blow, he cast his manuscripts, his finest poems, into her coffin, and for seven years he refused to unearth them; then, changing his mind, he permitted the terrible and mournful ceremony of recovering the manuscripts buried with the corpse, and drew a magnificent income from them. Finally, on his death-bed, after a life spent in utter religious indifference amidst freethinkers and antagonists to Romanism, he besought his astonished friends for a priest, a confessor.

Whilst Rossetti was copying tobacco canisters in Madox Brown's studio, one of his companions at the Royal Academy classes was making desperate, superhuman efforts to attain an independent position as an artist, and thus to escape from "business," which was the profession of his family. He was called William Holman Hunt, and was twenty years old. His father, a small City merchant, tried by every means to deter him from the career of an artist; but never was paternal prudence more obstinately crossed by fate. As the boy spent all his time in drawing instead of learning, he was taken, at twelve years old, from school, and placed as clerk with a kind of auctioneer and valuer, who caught his pupil one day hiding something in his desk, and insisted on knowing what it was. He did not conceal his delight at the discovery that it was a drawing.

"One day," he said to me, "when there's nothing much to be done, you and I will shut ourselves in here and have a day's painting together."

This lasted for a year and a half. After that the youth was placed in a warehouse managed by an agent of Richard Cobden. There he met with a clerk whose chief business it was to design patterns for calicoes and other materials



From a Drawing in
"The Germ."

By W. Holman Hunt.

for the firm. Young Hunt naturally helped him in this work, and dreamed more than ever of becoming an artist. Between whiles he spent his savings in taking lessons from a portrait painter, a pupil of Reynolds. He made such a striking portrait of an old orangewoman, who came to the warehouse with her fruit, that the fame of it spread abroad, and reached the ears of old Hunt. The son seized the opportunity to declare that he would be a painter and nothing but a painter. The father, having exhausted all possible objections, to salve his conscience surrendered to the perversity of events, and consoled himself with exultation, being prouder at heart than he would admit.

But the prize was far from won. For many a day Holman Hunt struggled against poverty, and undertook all sorts of incongruous work to elude it. He copied the pictures of great masters for other copyists; he touched up portraits which no longer pleased their owners, either because they were too like or not like enough, or because the dress was out of fashion. He failed twice in the entrance examination to the Royal Academy, and succeeded at last, after countless efforts, under pain of being sent back to business, or into the country to a farmer uncle.

Happily there were a few good times now and again in his career. At the Academy classes Hunt met a lad two years younger than himself, almost a child, John Everett Millais, who astonished his teachers by his extraordinary aptitude. At fifteen he had carried off the medal for studies from the antique, and everything pointed to a brilliant future in store for him. The two youths often talked of their future, and also of that of art in England, which seemed to them sadly degenerate. They talked of the heavy, dull, blackened colour which they were taught to use, comparing it with the clear, vivid, striking tones of the old masters, and also of nature, and discussed how they could substitute the latter for the former. Hunt had been much struck by what a passer-by had said

to him, whilst he was copying Wilkie's "Blind Fiddler" at the National Gallery. "You will never get Wilkie's freshness if you paint upon preparations of brown, grey, or bitumen, if you rub your canvas over with neutral tints, some for shadows, some for lights, as you are taught to do at the Academy, for these will soon re-appear beneath your colours and will turn them black."*

This advice from a stranger came at the right moment, for it was not only excellent in itself, but it pointed out an heroic remedy for a crying evil. Hunt and Millais both pondered it, and after investigating the few pictures by the early masters to be seen here and there in collections, they asked themselves if their perennial freshness did not result from the pure method, free from groundwork, from skilful mixtures, from "cooking up," which the predecessors of Raphael had transferred from fresco, in which it is indispensable, to oil painting, in which it had been discarded. They noticed especially, with a vague ambition to attain to it, the clear, brilliant colour of these primitive masters, in whom Madox Brown had chiefly observed the gestures, studied individually, not learned by heart; the attitudes taken from nature, not from the lay figure, or from the famous figures of great masters.

Besides these æsthetic discussions Holman Hunt's great delight was in reading. Poets, philosophers, historians, scientists, he devoured all that came in his way. Like Flandrin he educated his thoughts at the same time as his eyes, painting all day and reading almost all night.

(To be continued.)

* This detail, like most of those referring to Holman Hunt, is borrowed from his reminiscences and has been confirmed to me by the painter himself. Therefore I accept it as a fact; that is to say, I believe the advice to have been given and followed, but an examination of Wilkie's pictures makes me greatly doubt their having been painted without a preparation of neutral tints. See Redgrave, *A Century of Painters of the English School*, Wilkie, on this subject.



A Mosaic.

By Franz Thiele.

THE LATEST FROM VIENNA.

THE Association of Austrian Artists, in arranging a Secessional Exhibition, have made a move in the direction of decorative art, and with very great success. People who visited the exhibition were not bewildered by the usual over-filled picture galleries. By means of ordinary stuffs, beautiful colour and light effects were obtained. A simple *Velum* with simple ornaments produces at the same time good light and an agreeable resting-point for the eye. In the four corners of the hall, furniture in the English style was shown, much of it, however, promising speedy development of a modern Austrian style. Bronze and glass vessels, as well as beautiful products of the Copenhagen Porcelain Manufactory, gave to the place an air of "habitable comfortableness." Tables and chairs were at hand for tired visitors. Other exhibitions have followed this example. The old "Künstlergenossenschaft" (Association of Artists), which opened its yearly exhibition some weeks after the Secession, was evidently influenced by it. Here also attempts could be detected at improvement, but though the rooms in the "Künstlerhaus" were covered with *Velum*, comfort was wanting, and this was not atoned for by interesting pictures.

In the ante-room of the "Secession" in one of the "Intérieurs" is a dark coloured "panneau" by Frank Brangwyn, and on the other side a beautiful picture by Botkine (Paris), "Loosened Hair." Both pictures aim

at a decorative effect. On entering one sees three unusually big cartoons of Puvis de Chavannes. These are sketches for a great triptych destined for the Pantheon in Paris. Millet was commissioned to do this, but the work was closed by his death and has since "stood over." The legend of the holy Genoveva bringing food to the starving people is here touchingly represented in great and simple outlines. A tomb of Albert Bartholomé (Paris), though only a fragment, is very beautiful.

In the hall hang five water colour paintings of the old master, Rudolph Alt, of the Vienna Secession. His technique is clear and simple, the grouping massive, the lines of great purity, and the figures represented with skill. A good specimen of the art of Rudolph Alt is his study "The Steeple of St. Stephen," and some flower subjects by him are also effective through their beauty of colouring.

A next neighbour to Alt in the exhibition is Eugène Carrière. His picture, "Fog," is real in tone, and the three figures represented appear wrapped in thick veils. These are meant to be the three generations—ancestor, mother and child. As the intention of the painter is to bring the last generation only into prominence, he represents the child in the fulness of life, whereas the mother is in the background and the ancestor scarcely visible. Jules Wengel and Edmond Aman-Jean (both of Paris) have also some good specimens of their art. A portrait by Robert Brough (London) is a good representative of the English school. The Viennese Eugène Jettel, who now lives in Paris, has sent some of his finest landscapes—placid and poetic.

In the second hall are pictures by Austrian



"Volupté."
Van der Stappen.

artists. Max Kurzweil (Vienna) has a somewhat foggy picture, "The Death of the Dryad," which shows, nevertheless, a certain ability in the blending of colours. Carl Moll (Vienna) may only be classed as a Secessionist in respect of some technical trifles; his pictures are anything but original. Albert Hynais (Prague) has a would-be symbolical picture, "Truth":—a nude woman pumping water from a well and contemplating herself in a mirror hardly suggests Truth at the bottom of the well. George Sauter (London) has a very expressive portrait of the painter F. v. Uhde, and John S. Sargent (London) his "Egyptian Girl." John W. Alexander and Alfred Philippe Roll (Paris) are very well represented. With Alexander—who, as Roll, was hitherto unknown to the Viennese—the chief strength of the artist is the effect of colours. Roll, in particular, has attracted attention with his "Child and Bonne," the characteristic portrait of the now popular Parisian pamphletist Rochefort, and a genre picture entitled "The Earth Workers." In a side room are works by Rodin, Charpentier, van der Stappen, Vallgreen, and other sculptors, whose work is but little known in Vienna. Interesting also are six figures by F. R. Carabin, very gracefully representing the movements of a serpentine dancer, and three

well modelled heads of children by Jean Dampit (Paris).

Henry van der Velde (Brussels) has a series of beautiful book-bindings and prints, and in a neatly ornamented case are to be seen beautiful specimens of the Copenhagen Porcelain Manufactory.

A large collection of pictures and plastic works have introduced Ferdinand Khnopff to Vienna. He has found many admirers. The inexhaustible inspirations and thought displayed in his works could not fail to impress everyone. In the same room with Khnopff's works are also a series of pictures of Gustav Klimt. My last letter has already duly indicated the artistic activity of this Viennese painter.

William Strang (London) exhibits several pictures, Dutch in technique and form. Jules de Kollmann (Paris) has a picture of "La dame qui passe," a lady passing, clad in white, whose searching eyes suggest at the same time her passing away from this life. Armand Berton (Paris) has some alcove pictures, and Henry Martin (Paris) two studies, interesting from the technical point of view. Henry Muhrmann (London) has secured but little attention here, though his "Street in Hampstead" speaks volumes in his favour. The Viennese Joseph Engelhart deserves special



PORTRAIT DE
Th. v. BERLEPSCH.
BY FRITZ ERLER.

(By the kindness of the Editor of "Deutsche Kunst und Dekoration.")



"A Girl of
Tunis."
Th. Rivière.

mention. His picture "The Wind" is the most elaborate of the Vienna exhibits. On a pale and grey background a slender red-haired dancing girl turns lithely around, swinging with her hands the light veil that covers her body. The soft and gentle wind is wonderfully suggested.

A leather screen with bronze ornamentation, by Joseph Engelhart, is capital. The screen is four-fold, bearing in each of the movable parts at the top a picture *en relief*. The four pictures represent "The Awakening, Longing, Suffering, and Passing Away of Man." Particularly good is the image of the youth in the second picture. Worth mentioning in this group is Julius Falat (Cracow), who has a beautiful winter study.

The German group of the "Worpsweder" have sent some good work to Vienna. Fritz Mackensen has a good picture, "The Old Woman in Sunshine"; and Heinrich Vogeler an inspiring picture, "The Winter Tale," suggested by the legend of "Good King Wenceslas."

A picture by Eugène Laermans (Brussels), "The Uprising," as well as a triptych of Léon Frederic, "Le peuple verra un jour le lever du soleil," are representative examples of the Belgian mystic school. Great success with the public was obtained by V. Ch. Schönheyder-Möller (Fontainebleau) through his

"Sunrise." The picture shows in an almost technically perfect manner the breaking of the sun through the foliage of a forest. Dazzling is the light facing us. The full effect has been attained through the piling up of different layers of colours, starting with a dark green and adding always at the issuing point of the light brighter colours, and so successively up to the dazzling white of the solar disc.

A special room is devoted to Meunier. Each of the bronzes of this man has a wonderful clearness and purity. Technically speaking, they are not carved. Meunier, seen here in the Secession for the first time, has made a great impression.

Among the Viennese may still be laudably mentioned Joh. V. Kraemer's portrait, "My Parents," and Joseph Mehoffer's "Muse." Peter Severin Kroyer (Copenhagen) has sent two interesting portraits destined for the Copenhagen Stock Exchange. Fr. Uhde's "Christ's Sermon on the Sea" is a religious picture in modern style. It shows Christ sitting in a boat in the sedge. Facing him are girls and children listening to the words of his preaching. The garments in this picture, cut after the modern style, are effective in their realism.

Judging the exhibition as a whole, one may say that the Secessionists have fully justified their mission, inasmuch as they have initiated



COPENHAGEN
PORCELAIN.

(By the kindness of the Editor of "Deutsche Kunst und Dekoration.")



"Stefansthurm."
Rudolph Alt.

the Viennese into the modern art of to-day. Coming years will, of course, have to prove whether the Viennese artists who this time modestly kept themselves in abeyance before their guests have profited by the example set them by the modern serious men.

In the "Künstlerhaus" the exhibits by the Viennese are almost without exception below the mark. On the other hand, foreigners have sent in many pictures which are good. But there is a sad lack of arrangement, and ultra-modern and all sorts of schools are mingled up pell-mell. Among the exhibitors here may be mentioned Franz Thiele, who has a beautiful design for a mosaic. Worthy of notice is Max Klinger's "Crucifixion," a modern, placid, and extremely beautiful legendary

picture. Fritz Mackensen's "Divine Service" is one of the best pictures of the exhibition. In an open field a pastor is preaching to the people the gospel of love, the vault of the blue sky being the place of worship. Walther Firlé (Munich) exhibited a triptych, "Christmas Eve." It represents with good technique and deep feeling the "Birth of Christ." The "Gorgon's Head," by W. Trübner (Frankfort), is powerfully painted, with an intentional tendency towards the gruesome. It displays great talent. In Puvis de Chavannes' "Magdalena" the simplicity of line attains to really artistic effect.

The English are represented by S. J. Solomon, Austin Abbey, Arthur Hacker, Hitchcock, William Stott of Oldham, Peacock, and others.

"Magdalena."
Puvis de Chavannes.



Jef. Lempoels (Brussels) sent two pictures—a mystico-symbolical allegory, "Fate and Man." A great number of hands are being swung and stretched in the air, and over all these is to be seen a mourning figure. The second picture is a prominent representative of modern character painting. Rochegrosse has here his already well-known and somewhat clumsy allegory, "The Struggle for Fortune"; Claude Monet a beautiful country house; Binet a wonderful study in colouring; Carolus Duran a splendid example, with flesh tones, a marvel of art. The Russian Ilja Jesimovitch Repin (Petersburg) exhibits an extremely beautiful picture, "Boatmen on the Volga." Emile Friants' (Paris) oil-painting "Schlagschatten" is, in my opinion, one of the best pictures of this well-patronised exhibition. Here may be seen, sitting on a chair, a poor consumptive youth, his hesitating eyes fixed in anxious hope on the young woman whose hands he firmly holds

in his own. She stands beside him in deep affliction. A quiet tragedy is embodied in these figures. On the white wall in the background may be perceived the shades, the gloomy, heavy *umbrages* suggestive of misfortune.

Of the sculpture, the beautiful "Sphinx" by Van der Stappens (Brussels) and the "Tunisian Girl" of Th. Rivières (Paris) speak to the visitor with an eloquence of their own.

For the past few months a beautiful review has been published in Darmstadt, "Deutsche Kunst und Dekoration." This new organ has made it its aim to arouse the national feeling for art, and to contribute to the development of an independent German style, particularly in the province of industrial arts. In addition to this, however, foreign art is being amply dealt with. The illustrations are rich, numerous, and well executed. We wish this new enterprise much success, and a speedy and progressive development.

W. FRED.



Great Hampden
Church.

THE HOME OF JOHN HAMPDEN, CALLED "THE PATRIOT."

A MOVEMENT is on foot to restore the church, of which we give our readers a little picture, in which John Hampden the Patriot lies buried. "The history of John Hampden," writes Macaulay, "is the history of England." Let us look up our history.

Charles had signed the Petition of Right, that second charter of constitutional freedom. Always in want of money, he had raised it by letters under his Privy Seal, in direct violation of the fundamental principles of the English Constitution. But now by his full and solemn assent to this charter of affirmation, he bound himself to raise no taxes without the consent of Parliament, and to other crucial conditions: for instance, to imprison no man except by legal process. The Parliament undertook on its part to give him five subsidies which he required.

But no sooner was the money his, than the king returned to his former methods in direct violation of his pledge, till he crowned all finally by an act which roused the whole country into a fever of exasperation.

"A writ was issued by the king, commanding the City of London to equip and man ships for his service. Similar writs were sent to towns along the coast. These measures, though they were in direct violation of the Petition of Right, had at least some show of precedent in their favour. But, after a time, the Government took a step for which no precedent could be pleaded, and sent writs of ship-money to the inland counties. This was a stretch of power on which Elizabeth herself had not ventured, even at a time when all laws might with propriety have been made to bend to that highest law, the safety of the State. The inland counties had not been required to furnish ships, or money in the room of ships, even when the Armada was

approaching our shores. It seemed intolerable that a prince who, by assenting to the Petition of Right, had relinquished the power of levying ship-money, even in the out-ports, should be the first to levy it on parts of the kingdom where it had been unknown under the most absolute of his predecessors.

"Buckinghamshire was assessed at a ship of four hundred and fifty tons, or a sum of four thousand five hundred pounds. The share of the tax which fell to Hampden was very small; so small, indeed, that the sheriff was blamed for selling so wealthy a man at so low a price. But though the sum demanded was a trifle, the principle involved was fearfully important."* Thus Macaulay.

The issue at stake was between a despotism and a constitutional monarchy, and upon this issue turned the future of England. Yet at a time of crisis in foreign and domestic politics, of threatening of arms between civil factions, of intricate intrigue by courtiers and churchmen, the task of re-establishing that constitutional principle under which England lives to-day fell to the lot of a Buckinghamshire country squire.

His home lay among some of the fairest surroundings this England of ours can show. They have not changed. High up near the northern limit of that great chalk plateau which, reaching from the south downs to Lincolnshire, marks the floor of an ancient sea, it has those graces of outline which alone this formation gives. Held in the embrace of archaic beechen woodlands, shadowed by limes, chestnuts, oaks and ashes of noble size, it is beautiful indeed as an English home. For the greater part the chalk is covered with the gravels of the upper drift. Its flowers include the bee and the fly orchis, the yellow rock-rose, the field gentian, and many other chalk-loving plants. All through the summer day the yellow wood-wren sings high up in the beeches, its juniper hills are the home of the wheatear and the

* Lord Nugent's Memorials of Hampden, Essay on, by Macaulay.

girl bunting, and among its butterflies is the lovely chalkhill blue.

Queen Elizabeth went there once, and then John Hampden's grandfather drove an alley through the woodlands for Her Majesty's better approach, and it remains to this day as the "Queen's Gap." The Hampdens were worthy of such a visit. They had been gentlemen there for six hundred years; for Hampden was the Conqueror's gift to one of his followers, as appears by Domesday Book.

Natural vantage-points such as this (for Hampden lies seven hundred feet above the sea) were commonly used as camps by the early Britons, and by the Danes; and the Romans' instinct led them to seize the same places in their turn. Thus, at Great Hampden is to be seen the "barrow"; Danish remains in Grime's Dyke, and Roman remains also. Through Ellesborough, a little to the north, runs Icknield Street, the Roman road from Bedfordshire to the Land's End. But for all these points our readers may turn to the published accounts, and particularly to Lipscombe's "Buckinghamshire."

In the same history we are told that there was probably a house here in the reign of King John, and that there is a tradition that the king visited Hampden House from his manor at Princes Risborough. Internally the house still presents features derived from the Patriot's time, but the present front was built a century and a half or so ago by Robert Lord Trevor, the first Viscount Hampden.

So much for the Patriot's home; now for the man himself. His boyhood and youth were not out of the common run. He lost his father when three years old; was educated at Thame Grammar School, and at fifteen went up to Magdalen, Oxford. At nineteen he became a student of the Inner Temple, at the age of five-and-twenty he married Elizabeth Symeon, and two years later took his seat in the House of Commons. He is said to have been strongly built and exceedingly athletic, and the well-known Eliot portrait renders unnecessary any description of his intellectual, strong, and clear-cut face.

"During more than forty years he was known to his country neighbours as a gentleman of cultivated mind, of high principles, of polished address, happy in his family, and active in the discharge of local duties; and to political men, as an honest, industrious, and sensible member of Parliament, not eager to display his talents, stanch to his party, and attentive to the interests of his constituents. A great and terrible crisis came. The nation looked round for a defender. Calmly and unostentatiously the plain Buckinghamshire squire placed himself at the head of his countrymen, and right before the face and across the path of tyranny. The times grew darker and more troubled. Public service, perilous, arduous, delicate, was required; and to every service the intellect and the courage of this wonderful man were found fully equal. He became a debater of the first order, a most

dexterous manager of the House of Commons, a negotiator, a soldier. He governed a fierce and turbulent assembly, abounding in able men, as easily as he had governed his family. He showed himself as competent to direct a campaign as to conduct the business of the petty sessions. We can scarcely express the admiration which we feel for a mind so great, and, at the same time, so healthful and so well proportioned, so willingly contracting itself to the humblest duties, so easily expanding itself to the highest, so contented in repose, so powerful in action. Almost every part of this virtuous and blameless life which is not hidden from us in modest privacy is a precious and splendid portion of our national history."*

The active part that Hampden played in the opposition to the ship money culminated in his impeachment with four other members for high treason. He was then leader of the famous Long Parliament. The Commons protected them, the country rose with them, and so began the war; the war that robbed England of the man that gave her all that was worth having, and to whom is due her greatness of to-day.

On an early summer morning (the 17th of June, 1643) he rode out to intercept Prince Rupert, who was hurrying back to Oxford after a foray and the burning of a village. He met him at Chalgrave, near Chiselhampton Bridge. In the first charge he was struck in the shoulder by two bullets, and mortally wounded. Clarendon's picture of the closing scenes of this heroic life is touching in the extreme. Leaning heavily on his horse the Patriot rode slowly out of the fight, reining up but once to take a long last look at the hills of the home he loved so well. Turning then he headed for Thame, and reached it half-fainting from loss of blood. Calmly and collectedly he made directions on his private concerns, and on the cause which found him champion. And so, having asked God's mercy, he died with a prayer on his lips for his "beloved country." He was buried in the church at Great Hampden—the church they are trying to restore. It is not a very striking church, not imposing nor strictly beautiful, yet is invested with a charm of quiet grace. But it is the shrine of one of the very greatest of England's heroes, a maker of her history, a builder of her strength. Not the most splendid monument money could raise would better befit that pure, unselfish character than the quiet parish church of his own home among the softness of the Chiltern Hills. Surely it should be a national care to preserve that shrine from decay.

In a few days' time, on July 27th, 28th, 29th, a bazaar and fête towards this object will be held at Great Hampden. The Earl of Buckinghamshire will throw open Hampden House, which contains the "Brick Parlour," that has not been touched since the Patriot's day. Trains

* *Ibidem.*



Peasant Children.

A Photograph by Lady Colville.

will run from Paddington and Oxford to Princes Risborough at cheapened rates, and any Englishman will be welcome there.

It may interest the curious if we give here shortly an account of the history of the property of Great Hampden since the Patriot's death. It falls into three natural sections.—

1. Under John Hampden's own heirs male, 1643-1754.
2. Under the descendants of his daughter Ruth, 1754-1824.
3. Under the descendants of his daughter Mary, 1824 to present time.

I. *Family of Hampden.*—Of the Patriot's three sons, two died unmarried; the second, Richard, succeeded. He represented Wendover and Bucks in Parliament during many years, and became Chancellor of the Exchequer. He in turn was followed by his second son, John (who was imprisoned and fined £40,000 for implication in the Rye House Plot); he by his son Richard, Burgess for Wendover and Bucks, and the holder of several important offices of State, among others that of treasurer to the King's Navy. He became involved by the South Sea Bubble and thereby lost his lands in the adjoining manor of Little Hampden and elsewhere. To him succeeded his half-brother John, Page of Honour to Queen Anne and "burgess for Wendover in three Parliaments," as is recounted on his monument in Great Hampden Church. He died unmarried in 1754 and bequeathed his name and estates to the family of Trevor.

II. *Family of Trevor.*—Ruth, the Patriot's fourth but eldest surviving daughter, became by marriage Dame of Sir John Trevor, Kt., Principal Secretary of State to Charles II., and descended from the ancient Welsh family of Trevor of Trevallyn and Placetege. Their son, Sir Thomas, was Solicitor-General and Attorney-General and was raised to the Peerage under the title of Baron Trevor of Bromham. The fourth who bore this title, Robert Trevor (son of the first Baron by his second wife), succeeded, 1754, to the

estates of the last John Hampden, and assumed the additional name of Hampden. He recovered by purchase Little Hampden, and, in 1759, was created a Viscount under the style of Viscount Hampden of Great and Little Hampden. He was succeeded by his son Thomas Trevor-Hampden; he by his brother John (buried at Glynde, 1824), sixth Baron Trevor and third Viscount Hampden. He dying without heirs male those titles became extinct and the manor of Great Hampden passed to another branch. Not so the manor of Little Hampden, which is still held, with the manor of Tingrith, Beds, by the descendants of the first Lord Trevor's daughter Letitia, in the family of Trevor-Battye.

III. *Family of Hobart.*—Great Hampden now passed to the descendants of the Patriot's sixth daughter, Mary, in the ancient and honourable family of Hobart of Blickling, Norfolk. Mary Hampden had become by marriage Lady of Sir John Hobart, Bart., who represented Norfolk in the three last Parliaments of Charles II. Their grandson, Sir John Hobart, was created, 1728, Baron Hobart of Blickling. He was Captain of the Band of Gentlemen Pensioners (1744), was a Privy Councillor, and in 1746 was created Earl of Buckinghamshire. The sixth earl succeeded to Great Hampden in 1824, and in 1878 assumed the additional name of Hampden. He was succeeded in 1885 by his grandson, the present owner of Great Hampden, Sidney Carr Hobart-Hampden, eleventh Bart., seventh Baron Hobart, and seventh Earl of Buckinghamshire.

PHOTOGRAPHY.

MONTH by month it is proposed to devote some space to photography, and it is desired that what is written may be a real help to those who possess a camera. Of course it will be impossible to give more than a short *resumé* of the developments as they occur, and space will not allow more than a casual allusion to the difficulties which beset the path of the amateur. To meet the particular requirement of our readers, special forms have been provided, which will be posted to any applicant (sending an addressed stamped envelope), and on this form questions are invited. The reply will be given on the side opposite the questions, so as to be easy for reference for use in the dark room. The most interesting questions and replies will be published each month.

A very large number of amateurs begin with a hand camera of an inexpensive kind, and any remarks that may be made in these columns must not be taken as a slight to the novice. On the contrary it will be the constant aim to help and encourage the beginner, and at the same time to advise methods whereby loss of money and general disappointment may be avoided.

The writer of these lines may be pardoned for addressing a few words to the members of the Photographic Association, for it will be



The Fireplace at
Athelhampton.
A Photograph
By
The Duke of Newcastle.

chiefly on the experience of the members belonging thereto that lessons will be drawn and examples given.

Generally speaking, the excellence of work is on the increase; there is less desire to fire off a plate or film at any chance object, and every member seems more and more to aim at the artistic.

This is very gratifying, and all the members who read this page of *THE ARTIST* will know it is with a keen desire for their advancement and help that these words are written.

It would be ungracious if this opportunity should be allowed to pass without a word of thanks to the many friends who have assisted in bringing photography to its present position, and also to the courteous editors of the photographic press and leading members of the manufacturing firms who have so materially encouraged a movement which is now an assured success.

We are indebted to His Grace the Duke of Newcastle for a study of a fireplace at Athelhampton, which will doubtless be of use to our readers. Those who know some of

the difficulties of camera work will appreciate the example given, as there are few subjects more trying than an interior with only side lights or articles of vertu more or less highly coloured.

Many of the best artists in Europe and America make use of the camera as a quick method of making memoranda of detail. In former days the artist's note book was crammed with rough sketches, now a camera forms a good adjunct to an artist's equipment, and many charming "sunny memories" are preserved for future use. Such are Lady Colville's pretty studies and Mrs. Arthur's (of Troon) "Jersey Cows."

It would be impossible to even a lightning artist to get such "unconscious" studies except on a retentive brain, which even at its best is liable to distort or forget.

There is a decided movement here and on the continent to induce amateurs to make a special study of some particular branch, Lord Stanmore devotes himself to architectural detail, Her Grace the Duchess of Bedford to animals, and His Grace the Duke of Newcastle will devote



Jersey Cows:
An Animal
Study.
By
Mrs. Arthur
of Troon.

most of his leisure this year to the portraiture of children, and has taken one of the best studios in London for this purpose. These are only examples of many other "specialists."

It is well known that the most successful portraits are those taken by a private gentleman, who works for the love and not gain of the pursuit, and the most perfect hand-camera was devised by an "amateur." The idea of one friend taking the portrait of another has long since passed the stage of being "amusing" now that such facilities are to be had of working under the best conditions possible, and some beautiful portraits have been taken by Miss M. de Brien, the clever daughter of Baron de Brien.

Some, who are ignorant of the true state of this branch, may say that the amateur is encroaching and taking the profession of portrait photography away from those who make a living thereby. This is not so; certainly it is altering the position somewhat, but the success of amateur photography has given a new employment, and where formerly hundreds were making a living by photography there are thousands now, and the army of workers grows larger every day, and the few who traded on the ignorance of the amateur are quickly disappearing altogether.

The foregoing will serve as a short introduction, and we will presume that some of our readers are thinking of taking up this delightful art.

In the first place it must be remembered that it is the lens that must be chiefly considered, if

we wish to do good work, but many beginners desire to experiment with a small outlay.

The best value for the money are the cameras known as the "Kodak" series made by Eastman's and "Blair."

These are capital to begin with, easy, portable and cheap, but they won't do everything. They won't stand every climate, nor will the films always give the best results.

Film photography is far from perfect, and though some film is very good and much better than it used to be, still it has a short life, and amateurs should see that the date of manufacture is stamped on the box, and should load the camera himself or see it done. In the country it is somewhat difficult to do this, but any first-class firm will not hesitate to give amateurs a certificate of age of film. If this point is carefully attended to, there will be fewer failures in film photography, and it is the enormous quantity of film wasted that makes this class of amateur work so expensive.

A better film camera is Beck's "Frena," and when used with a fair amount of brains is an excellent servant. This camera takes cut films.

To those who can afford the best lens and a "plate" hand camera, Carpentier's "Photo-Jumelle" (or "Binocular") is excellent, and will go safely to any part of the globe, but there are several imitations of this camera, and amateurs must see that they get the genuine article. This charming instrument is not dear at £12 12s. considering the way it is made and fitted with "Zeiss" lens. In Paris it is the camera of the day.



"Yearlings."

N. Devon.

A Photograph by

W. G. Davie.

It is because hand cameras are more used than those fixed on a stand that they are mentioned first, but the beginner who wishes to do good and useful work should start with a "stand" camera and use plates. If price is not an object, a first class camera should be purchased at the beginning. If this cannot be done appearances should be sacrificed, and a useful (even a second-hand) camera should suffice, but at all costs a good lens must be obtained. If a "Zeiss," "Goerz" or "Voigtländer" is beyond the limit, a rapid rectilinear of "Dallmeyer," "Ross" or "Taylor" make should be purchased, and they will always be worth the money. A lens that is not guaranteed should be avoided, but no high class dealer will object to a buyer trying a lens and camera before deciding.

When some progress has been made and experience gained, then a wide angle lens can be added to the outfit, and this will give another charm to the use of a "stand camera."

The best way to make early attempts successful is to have a few lessons from some capable person, and not to attempt too much at first. If the amateur desires to develop the negatives, then a dark room is necessary, and here it may be remarked that as a rule the lamp used is of a cheap and unreliable kind, often costing ultimately far more than a good one, by spoiling films and plates.

Always see that yellow and red are the two mediums used, or green and yellow, but never any one of these colours alone for changing or developing plates or films.

JOHN LE COUTEUR.

NATURE STUDIES WITH THE CAMERA.

By A. HORSLEY HINTON.

WHATEVER may be the weight of argument for or against the claims of photography as an independent means of personal expression of ideas, it will be admitted that as a ready means of registering beautiful facts with a blind, indiscriminating accuracy, only possible in a mechanical method, it is deserving of attention.

It is a pity that those who condemn the process—I am not now speaking of its higher artistic claims, but merely of the simple uncontrolled operations as a recorder or copyist—do not first make more sure that the particular specimens on which they form their judgment are representative examples. It is more than probable that those who say that the perspective in photography is false, or that its rendering of relative colour values in monochrome is inaccurate, are expressing an opinion hastily formed from insufficient experience.

The rules which underlie perspective in drawing are not the exclusive property of the draughtsman or of the human eye; they obtain equally with the photographer and the camera lens. If it be shown that this or that photograph is at fault (as unfortunately may be done all too often), then it is not photography, but the untrained and incompetent workman who produced them who has failed.



"Harvest Time."
N. Devon.
A Photograph by
W. G. Davie.

It were just as fair to say that all mirrors deceive because we chance to see ourselves in one which gives a distorted image. If photography be properly used, and used with knowledge, it cannot be untrue to the facts which are presented to the lens and passed thence to the sensitive plate.

It is this unerring and all-comprehensive accuracy which has been the stumbling stone to those who would employ photography to reproduce not so much the actual facts as the imagined scene, not so much the real and material as the ideal and mental impression. So long as photography is restricted to the expression of literal, abundant truth, so long must it be content to exist merely as a scientific plaything or the adventitious aid, lightly esteemed, of the artist.

Long before photography was familiar in our streets, it was the custom of some landscape painters to purchase photographs of the ordinary kind, which were called "artists' studies" and consisted of photographs of foreground material, such as bramble and briar, dock, fern and rushes, sheep, cattle and even figures in rustic attire. The photographs had some elements of usefulness, but fell short of complete utility, apparently because they had been made by a photographer who knew not or had little sympathy for the needs of the artist.

As everyone who is at all conversant with nature knows, there are times when the

capriciousness of nature permits some solitary and particular form to stand out and isolate itself from its surroundings, when with but a change of light or a passing shadow the truant form is drawn back again and mingled with all the perplexing abundance which fills Dame Nature's lap. When in the humid hours of an autumn afternoon the slanting rays veil the hills and distance in grey and purple, flattening detail and merging adjacent forms, then the nearer objects stand out in bold relief silhouetted in deep tones against the filmy background. Let but a cloud shade for a moment the source of those long shaft-like rays, and the veil is rolled back. Each plane is filled with detail, so that distance seems to approach and foreground recedes and each merges with the intermediate space and no one thing seems to dominate any part. Nature, a moment ago so seductive, kindling admiration of but half-revealed charms, now stands confessed in simple naked truth.

That the fitful changes of light, the varying aspects of fixed forms, the intricacies of complex figures, and the elaborate details which nature seems to squander upon unconsidered trifles may all be usefully recorded with swiftness and fidelity by the camera, and a vast accumulation of instructive matter be amassed while the pencil would be wrestling with elements, is a truth that need not be reiterated. Yet, since the pencil will on the most unfavourable day select and isolate a single form as a study, the photo-



"In an Orchard,"
N. Devon.
A Photograph by
W. G. Davie.

grapher should grasp fully the requirements of those for whose use the photographs are intended, and should possess some inherent faculty for selecting or should wait for those phases of nature which supplement and complete the somewhat limited powers of selection to which the camera can lay claim.

As suggested at the commencement of this article, the artistic or personal attributes of the photograph, unlike those of the etched plate, are not revealed, indeed, hardly exist even in embryo until the taste and judgment of the worker are exercised on the production of the print. Here it is that by controlling and guiding, permitting or restraining the light the photographer may betray his incompetence or may triumph over the peculiar difficulties of his means, using to produce his various tones and forms the sun's own mighty pencil—Light.

But if we are to use photographs merely as studies, then this personal element, however much it may be admitted to exist, need not—indeed should not—come in. Because of the longer time occupied when employing the pencil to record an equivalent volume of fact, we resort to the camera, and therefore in our studies we may content ourselves with the mere record which photography can give us, only waiting upon nature to furnish those conditions of light

or atmosphere which will reveal the particular "study" to best advantage.

Accompanying these remarks are some reproductions of photographs by Mr. W. Galsworthy Davie. In "A Foreground Study" we have just such a piling up of beautiful leaf form, fern and tendril, as hides here or there a thousand leagues of English soil. It is surely convenient to be able to study these intricate forms and redundant detail in the quietude of one's own room, away from the distractions of the actual scene, where in the heyday of summer's wealth every wave of the ambient air vibrates with innumerable pulsations. The photograph is just a faithful mirroring of any given scrap of nature. Such, doubtless, was its purpose. The photographer says, "Study it, take what you want from it to-day, for who knows the morrow? Refer to it to-day to guide your drawing of a bramble leaf; a month hence you may turn to it as a memorandum of how the bracken fronds creep from beneath the thorny stems, from which spring clustering blackberries and pink flowers."

Still, we may feel that had the photographer chosen another hour he might have given us this foreground study in bolder relief and isolation. When the sun shifted, the glittering little lights and mingled shades of the background



"Birch
and Bracken."
An original
Photograph.
By
W. Thomas.

would be lower in tone, and the whole broader in effect. "In an Orchard" is a fine suggestion of tree forms, with giant thistles springing from the rank turf in the foreground. With this, as in the other reproductions, it is not only what they teach, but what they suggest—the hundred memories which come crowding upon us as we look at these and seem to be looking at the far-off reflection of some nearly forgotten halcyon day, even as some brief sentence, a word, a name, suddenly recalls with startling vividness a bygone time, a temporarily forgotten scene, a departed face.

I remember, too, two photographs of tree stems: the gnarled trunk of the far-spreading beech tree, from whose quaint and irregular shape one may often have conjured up the forms of the fabled denizens of the enchanted forest; and in the other, the tall straight limbs of the hillside trees which, for scarcity of soil, stretch upward, seeking from the heavens above the

nourishment of which the rocky mountain soil yields but a scanty allowance. Each photograph, in its way, constitutes a valuable record of fact, and showing that in trunk and branch there is definite shape and systematic arrangement—there is symmetry and balance, and branches are branches and not thread-like ramifications indiscriminately dispersed. Faultless and immediate such a record photography may yield with but little knowledge of its technicalities, and with still less consideration for its scientific basis or artistic aspirations.

The service of the plain and ordinary photograph may be twofold—a handmaid with double duties. It may simply present us with a bare record of the facts it portrays, or it may kindle into new life ideas and memories that slumbered.

If, some day, photography should aspire to hold office in the priesthood of the fine arts, let at least this patient service be remembered and accounted to it for good.

GOTHIC WOOD CARVING.

FOUR demonstrations on the carving of Gothic details were given during the summer term at the School of Art Wood Carving, South Kensington, by Mr. W. H. Grimwood. They were attended by a large number of students.

By the courtesy of Mr. Grimwood, who is instructor to the school, we are able to reproduce from photographs the carvings

executed by him during these demonstrations, which were each of an hour's duration. It is wonderful how much he accomplished, and proves how readily an unyielding material yields to the deft manipulation of an expert craftsman. Mr. Grimwood, before beginning to carve, said that the Gothic style was essentially a Christian style, its architecture and carving being full of Christian symbols. Most of the wood carvings that had been handed down to us were of the second and third period, namely, the Decorated and the Perpendicular; the characteristics of the former being a certain "bossiness" in the treatment of the carving, and a bold ogee or waving line running throughout, not only in the general outline but in the carving itself. The Perpendicular followed much the same

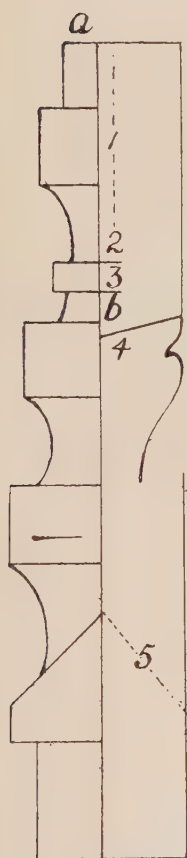


Fig. 1.

lines, but the foliage was more attenuated, and the rounded surfaces were broken by a series of corrugated lines produced by a gouge.

The first object demonstrated was the carving of a pinnacle (Figs. 3 and 4.) It is composed of five parts; the finial or crowning member (1), the shaft (2), the collar or necking (3), which divides the finial from the crockets, the crockets (4), and the dripstone (5).

The term finial is by some writers applied to the whole pinnacle, although it is now usually confined to the bunch of foliage which terminates a pinnacle, canopy, or pediment. The introduction of finials is contemporary with that of

crockets, to which they bear a close affinity, and they are very frequently formed by uniting four crockets together, as in the example given. They were especially used in the Decorated style.

For carving Fig. 3 a piece of wood had been prepared four inches square by eighteen inches high. The divisions shown in Fig. 1 were accurately set out on the wood, with a central line down each side, and to save time during the demonstration the wood had previously been roughly shaped to the outline given. Mr. Grimwood then began to prepare the wood for the crockets by cutting it away as shown in plan, Fig. 2, and in elevation, Fig. 3. The next step was to slope the top line of crocket and to transform the square form into the undulating line as illustrated on the right hand side of Figs. 1 and 4.

The details of the foliage were then marked in, the position of the eye being the most important point to fix upon. This he recommended to be rather large, and to be cut deep, so as to produce a strong shadow. In some instances, he said, the eyes were cut through, but this depended on the position of the carving and how the light shone on it. Mr. Grimwood took as the type of leaf the thorn, which he said was frequently used in Gothic carving, no doubt from its symbolical meaning. The completed crocket appears on the left hand side of Fig. 4, and with this the first demonstration was concluded.

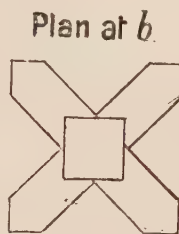


Fig. 2.

The second was devoted to the finial, which was treated just in the same manner as the crocket, the stages being shown in Fig. 4, and a completed side in Fig. 3. Mr. Grimwood impressed on his audience that symmetry and balance were the first things to consider, and then detail, which should have its due consideration and not be slurred over. Great care should be taken whilst working to preserve a centre line and to keep the corners true and diagonally over each other. The crockets were all the same size, but owing to the tapering shaft they were placed nearer together as they reached the top, the number of crockets being quite optional.

The poppy-head formed the subject of the third lesson, the word coming from the Latin *puppis*, the "poop" of a ship, and not from the flower, as the uninitiated might conclude. The poppy-head is an ornament often used on the tops of the upright ends or elbows which terminate seats, etc., in churches. It

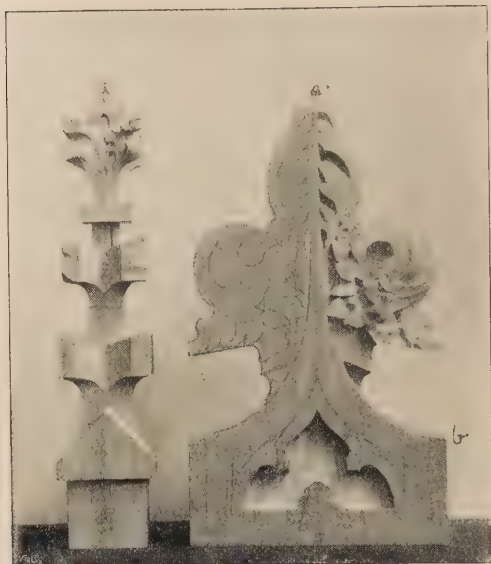


Fig. 3.

Fig. 6.

GOTHIC
WOOD CARVING.
FROM PHOTOGRAPHS
BY
W. H. GRIMWOOD.



Fig. 4.

Fig. 5.



Fig. 9.

Fig. 8.

may be carved with leaves, like finials, or be sculptured into animals and figures, and is often extremely elaborate. Very few examples exist of the Decorated period, but numerous specimens of the Perpendicular style are to be found in our cathedrals and old abbey churches. Figs. 5 and 6 show the various stages of the work. To prevent the top leaves from looking elongated and to give strength to the design, fruit or a cluster of flowers may be introduced

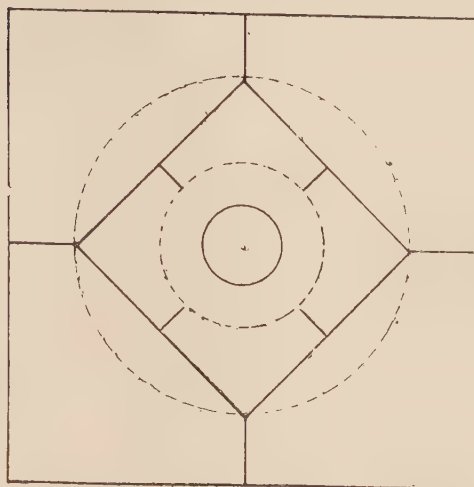


Fig. 7.

(Fig. 6). The corrugated lines on the surface of the leaves should spring from the stalk and gradually widen out as they reach the serrated part of the leaf, otherwise the lines disfigure instead of embellishing. Two similar lines, but parallel, should run down the centre of each side.

Another very important point is to keep the lines *a* to *b* true; therefore it is advisable that these should be put in with a *v* tool before carving the other details. They form the backbone of the whole, and a greater appearance of strength is obtained if they are continued to the top.

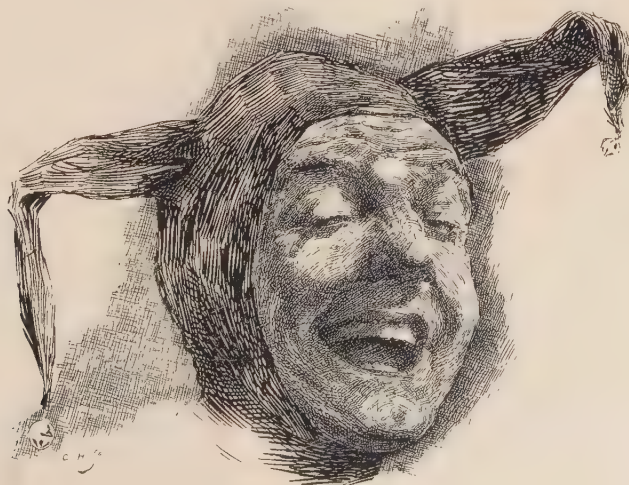
The fourth lesson was devoted to the carving of Gothic bosses, Figs. 8 and 9. The wood used for these was six inches square by two inches thick. For Fig. 8 the diagram given in Fig. 7 was set out on the wood, which was then sunk round the centre diamond about one fourth of its thickness. The next thing was to cut round the centre rosette or button, and carve the hollows indicated by the dotted lines in Fig. 7. The diamond was then divided into four and

the leaves carved, the square below following in the same stages. Fig. 9 shows a square block of wood prepared for a Gothic leaf, in which the general wavy line and lay of the leaf is first obtained, and then the details pencilled ready for carving, at which point the fourth and last demonstration was brought to a close.

A boss is a very important feature for the carver; it is used at the intersections of the ribs of ceilings, whether vaulted or flat, and

as the termination to weather mouldings of doors, windows, etc., called then a corbel or a dripstone termination; it may also be used in various other ways as an ornamental stop.

Bosses were very largely employed during the Gothic period, although they were not so general or so elaborate during the first or Early English period, say, during the thirteenth century, as in the second or Decorated period of the fourteenth century. This was followed by the Perpendicular, its later developments being known as the Tudor style. Every variety of ornament, consisting of foliage, heads of animals, figures, shields charged with armorial bearings, etc., was introduced into the bosses. The student of Gothic carving should study old examples and sketch all details that may come under his notice. Mr. F. A. Crallan's book on "Gothic Details" (lately published by Messrs. Batsford & Co.), gives a number of full sized working drawings of the wood-work in many of our cathedrals and parish churches, and will be found a great help to everyone interested in this subject.



First Prize.
Jester's Head
Competition.

Drawn by
P. V. Bradshaw.

RICHARD JACK, PAINTER.

MR. RICHARD JACK may accurately be described as one of the "coming men" in the charmed circle of art. He possesses a spacious, lofty, and well-lighted studio in Clareville Grove, South Kensington, and in this satisfactory environment he practises his art. Here are hung excellent specimens of various kinds of work—genre painting, seascapes, portraits. An admirable example of the latter is a characteristic portrait of Mr. Beckles Willson, a member of the staff of the "Daily Mail."

In portrait painting Mr. Jack specialises, and—quite another matter—excels. An idea of his style may be gathered from the accompanying illustration, entitled "Portrait of a Lady." This distinguished piece of portraiture, the original of which is now to be seen at the Royal Academy Exhibition, was very rapidly accomplished, the entire scheme being put on the canvas in one morning, and the portrait completed in three weeks.

Mr. Jack's earliest art training was at the York School of Art, where he won the National Scholarship, tenable for two years at South Kensington. Several awards were the result of his studies at the Royal College of Art, including the National Gold Medal and the Gold Medal Travelling Scholarship of £50. With the latter he went straight to Julian's Academy, Paris. There he gained four *prix Julian*, medals for 1889, 1891, and two in 1893. At Colarossi's Academy he also obtained a medal. It is interesting to note that all these honours were obtained for figure work. Mr. Jack studied in Paris for over three years, with an interval of about ten months during which he returned to York and painted several portraits of local celebrities.

Mr. Jack's progress is being watched with speculative interest by his British contemporaries in Paris, who looked upon him as a formidable rival in the various *concours*.

His views on art are in accordance with his general character. His sympathies are catholic; he is able to appreciate the subtleties and distinctions of more schools than one, contrary to the tendency of so many of the younger men. He has a strong admiration for the Glasgow school, and believes in a brilliant future for British art. Not only has Mr. Jack been a prize winner in the French schools, but he has also exhibited in the Salon. His opinions upon French art have, therefore, a special interest and value, warranted as they are by actual experience and observation. As regards the influence of the French school he considers that although its members have taught British artists a very great deal, the tide now seems to be setting in a new direction, and that the British school is steadily and increasingly impressing its art ideals and

methods upon the French. The fact that the awards in the Paris schools so frequently fall to the lot of British artists is in itself a partial proof of the appreciative attitude of the French.

E. M. E.



NOTE ON BOOKBINDINGS.

BOOKBINDING is an art which has always been highly esteemed, even since the sixth century, and many very beautiful and interesting examples of this work in the fifteenth century are still considered to be unrivalled by any more modern work; but when we see the perfection of materials which are now to be had, and the great advance in all the necessary implements used, together with the great beauty of many designs, and the excellent workmanship of the artisan employed, we may venture to state that the art of bookbinding has advanced to a state of perfection; and certainly in every house we may find choice volumes bound in such good taste and rich materials, that they will bear a favourable comparison with the work of bygone generations. We have had books bound in wood, in ivory, in gold and silver, enriched with jewels or enamels; velvet, silk, and leather were used before the sixteenth century, while needlework had been introduced still earlier for the covering of books. Morocco, calf, cloth, buckram, roan, and russia leather are familiar to us, while the art linen bindings are quite the introduction of late years; these last can be suitably embroidered in needlework, and no doubt well-bound books are a pleasing addition to the nick-nacks of a house where a dearly cherished book is fitly bound.

Yellow-backed novels are among the necessities of our day, but none can think them artistic or decorative, and as we think of the books that lie on the tables for reading, what of the accessories to the writing table, whether one of those cunning arrangements of bureau with secret drawers and richly ornamented cases, or a table upon which all that is novel, useful, and ornamental is to be found? Art needlework may provide the cover, the blotter, the envelope case worked at some of the great schools, or else the table supplied with the modern accessories which almost confuse one by the variety offered for choice on all sides. Silver and gold, choice woods, sweet russia leather, are impressed into the use of our writing tables, and among this year's novelties, the reproduction of some of Sir Joshua Reynolds' and other artists' pictures, by printing on satin and mounted in various ways, should be noticed.

The outcome of a careful look round makes it a matter of some surprise that people should still be able to buy ugly things when there is no difficulty in obtaining everything we can want which is really artistic and beautiful.



A PORTRAIT.
BY
RICHARD JACK.



A Landscape.
 Drawn in wash and line.
 By J. J. Guthrie.

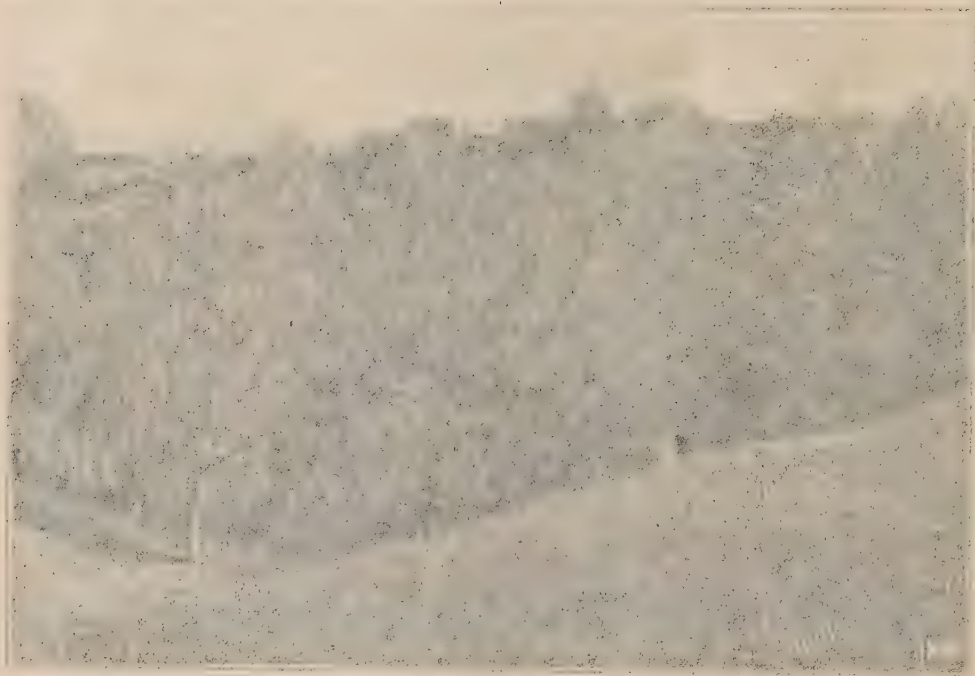
JAMES J. GUTHRIE.

JAMES J. GUTHRIE is a young artist who interests us. He may not exactly have "arrived"—as the French say—but he is well on the road to that success which originality of idea secures only a little less frequently than it deserves. That a gift of original treatment should have come to Mr. Guthrie at such an early age is not inexplicable, for he showed his taste by daubing and drawing as far back as his memory will serve him. It was a probationary period, and there followed for this young worker five years of business during which his only comfort was in recklessly buying books and paints, which however came in very useful later on, when, with empty pockets, he strove to represent nature's beauties. After a year of landscape, hard-uppishness, and general bitter hostility towards his fellow-creatures, he managed, after writing to every possible artist in the catalogue of the Arts and Crafts Exhibition, to induce Mr. Reginald Hallward to employ him as his assistant. Mr. Hallward will probably bear him out when Mr. Guthrie says that his assistance was not at all valuable, and that many of his drawings show to this very

day the results of his "landscape touch," as he called it. Here, however, Mr. Guthrie picked up a slight knowledge of anatomy, and laid the foundation of his idea of black and white work. After three or four months of this there came the necessity of an effort to make a living, and, at last, a start was made in various branches of work. Landscape was not included in the actual work, but Mr. Guthrie always turned to it with enthusiasm when leisure was his.

As consistent study out-of-doors was well nigh impossible, Mr. Guthrie used to "make" landscapes simply to keep in remembrance the semblance of summer in the fields, and for that reason a treatment of natural compositions with conventional detail became almost habitual. By-and-bye, however, came the new thought that although this was pleasing as being unusual, it seemed a slight contradiction, and was, moreover, too easily accomplished to be really sincere. In some directions, such as in designing of book covers and title pages, a conventional method and treatment were almost demanded; at least Mr. Guthrie thought so, for he highly deprecates the use of naturalistic work even now commonly met with here. But at the same time there survives in him a fondness for a feeling of decorativeness in purely pictorial work. Nature is full of decoration, every little brook's side is embroidered





A Landscape.
Drawn in wash and line.
By J. J. Guthrie.

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THE WOOD-ELF

J. T. GUTHRIE

in bewildering beauty. This surely conveys a lesson. The reawakening, the return to nature, became nevertheless a necessity for Mr. Guthrie very soon, since several experiments both in pigment and ink were unsatisfactory to live with, and that was the severe test to which much of his work was, alas, too frequently put. There are eyes that do not see, for there are those who live their lives among pictures which would kill some of us almost in a day. And yet our point of view would not of necessity be narrow either, for many of us find that we can admire work as wide apart in motive as that of Burne-Jones and Whistler.

The picture gallery is one of those mistakes of centralisation which we suffer simply because it has always been a custom to have one. Pictures are companions of human beings and become only part of a not necessarily lovable whole when set apart in a picture gallery. It may be said without fear of contradiction that a picture, whether in black and white or in colour, if worked upon sincerely, personally, and with the most fastidious care, is one which will



A Book-plate.
Drawn by
J. J. Guthrie.



"Wind and Water."
Drawn by
J. J. Guthrie.

grow upon us as we see it day by day, until it becomes an almost human companion. A picture should bear the test of framing and hanging upon the wall of a room—the wall of our room—and if it becomes part and parcel of our life and is a beautiful thing, who shall then say that art in the abstract is not a missionary in the concrete?

To return, however, to Mr. Guthrie with his human weaknesses, it will be readily understood that the lack of a proper education in art has had its drawbacks, but it has also the effect of keeping his style entirely personal, for although it is necessarily based upon the work of past and present masters it is personal and his own. That one fact has taken no short time to accomplish, but is the result of experiment and innumerable failures.

Perhaps the highest ideal of this young worker is to do in black and white what such artists as Mr. Watts do in colour, and he has drawings on hand now by which he hopes to justify such an ambition. His ideas are of a literary character, and they have to be transformed into the form of a picture. In that connection is it



"A Summer
Pastoral."
Drawn in line
and wash.
By
J. J. Guthrie.



"The Margin of
the Pool."
Drawn in
pure line.
By
J. J. Guthrie.

not a defensible theory that a sermon may be as well preached in black and white as in colour? After all, art is the representation of something,



"The Angel of
Death."
J. J. Guthrie.

abstract or otherwise, and if the picture conveys a great idea, surely the presence of the idea is no detriment to the picture. A picture which has for its excuse merely a new way of putting

down lines or paint is not a picture worthy of lasting consideration. It must be beautiful, or why disfigure our walls with it? and, being beautiful, must contain the soul and essence of the artist who created it out of the materials which nature so liberally laid before him.

Landscape is not the only branch which Mr. Guthrie's work embraces, and he does a great deal of figure work. In that the same idea predominates; and there is a distinct preference in his designs for soft colour, the despair often of the lithographic reproducer or the bookbinder. Children's fairy stories have come happily illustrated from the young hands of this worker, and there is no reason why the future should not bring forth much more and better work than that which he has already accomplished. Just



A Book-plate.
J. J. Guthrie.

now Mr. Guthrie is designing a children's alphabet, and illustrating a small edition of poems of Edgar Allan Poe. As one of the founders of the Crowquill Club he expects great things of it. Why not? It consists of the younger workers for the press, including Starr Wood, Stephen Reid, Sydney Aldridge, S. W. Cavanagh, David Whitelaw (one of the Stanlaws), besides a few literary and musical members. They are at present concocting a magazine called the "Crow," and hope by uniting forces to do successful work in posters and showcards, and—to quote Mr. Guthrie's own words—"to check the progress, perhaps, of the older art magazines." We should regret this, but do not for a moment begrudge Mr. Guthrie and all similar earnest young workers their anticipations of success.



DESIGN FOR WALL PAPERS.

PAPER read by Mr. Stuart W. Proverbs, vice-president of the Society of Designers, at Clifford's Inn, 8th March, 1898.

(Continuation of First Part.)

To come back to practical matters. Always bear in mind that there are certain limitations unavoidably connected with the reproduction of a wall paper design which must of necessity influence your treatment of any subject; limitations which I have heard so many persons bewail, as though it were not actually these very restrictions which give to a design for any material its distinctive features. What, after all, is a design for wall paper, or any other manufactured product? It is a drawing which emphatically recognises and makes use of the limitations peculiar to the process of manufacture. So, then, let us not be weighed down by the so-called fetters of the mechanical restrictions incidental to almost every process of manufacture, but let us carry these fetters joyously, and by means of them rise superior to the draughtsman who is *not* a designer; for, be assured, it is the true designer who makes use of the limitations of his art, and in this way produces a beautiful work, which, whilst being eminently practical, is at the same time of the highest artistic value. I have just distinguished between a draughtsman and a designer. Now, it does not at all follow that because one may be able to draw, and draw really well, that that person can design, for, if the inventive faculty be absent, it does not matter one iota how carefully he draws a thing, he can never make it a design.

I will now point out to you a matter which must

engage your attention in designing a paper. After the completed sketch is made and transferred to the ground upon which you have decided to work, and when the colour scheme has been arranged to your satisfaction, there comes the question of treatment, which, of course, will depend in a great measure on the subject, but generally you must bear in mind:—That masses of colour should be put in as broadly and simply as possible, without too many long sword-shaped edges, and certainly with very few separated touches; for nice little bits of colour lovingly placed are very likely to blot in the printing, and make a nasty muddle of perhaps a really charming drawing. Very fine lines are apt to look like wire when printed by block, and if printed by machine will certainly get mixed with the underneath colour and spoil the effect. Therefore aim at simplicity in your drawing, for nothing is gained by a mass of frivolous detail; and the cost of cutting or engraving a design is enormously increased without any proportionate value in effect. You will see why this is so when I come to speak of the manufacture. You have also to remember that a design to be really useful must be capable of being coloured in various ways, often as many as ten or twelve different colourings being made, and the design must look well in all these. Now this will not be possible if you thoughtlessly put little touches about, bits of flower colour on the leaves, and *vice-versâ*; for all fussiness prevents good printing and so hampers the colour-master that failure is the inevitable result.

Perhaps it would be useful to say something about the style of design most suitable for various parts of a house. In designing a pattern for a staircase let it be very bold and with a good flowing upright growth; there is here also an opportunity to get in plenty of forcible colour, for one may well have a mass of glowing colour in a place which is but a means of

communication between the various floors; one does not (as a rule) live upon the staircase. Dining-room patterns may be very decidedly conventional with advantage, and arranged to show broad rich masses of low-toned colour. Patterns intended for drawing-rooms may well be of a somewhat lighter and more delicate style of design, and it is here that a *slightly* idealised form of natural flowers comes in useful. For a library, which may possibly have windows of stained glass and be panelled with rich old oak, I would suggest the use of a design with somewhat of a mediæval feeling about it, as suggesting that element of monastic repose so fitting to the surroundings of a studious man.



Staircase Paper.
From the Fritillary.
Machine Surface-Printing, Four Rollers.
Designed by
Stuart W. Proverbs.

The "Tintern"
Wall-paper and Frieze.
Surface Printing.
Designed by
J. Illingworth Key.



I should like to say a few words on the value of stencilling as a means of decorating a plain wall. Although it is desirable to have a clear idea for what kind of room your design will be used, yet, speaking generally, a pattern designed for printing is practically drawn without reference to its particular environment. But stencils have many qualities wherein they differ from a printed surface. Effects can be obtained by their use which cannot be produced by any other means; there is the beautiful quality of texture and the infinite variety possible by slightly altering the colour for different portions of the wall, emphasising the richness and strength in the shadows, or tenderly reducing its force as the pattern approaches the light portions of the room; and, most important of all (and it is in this that their true value lies), a stencil can be designed for a *particular* wall or room so as to harmonise with the architectural features, and in a quaint corner the pattern may be so arranged as to form a decoration particularly adapted to its purpose. There is also, no doubt, a proprietary enjoyment derived from the use of a stencil which no one else possesses, especially designed for your own room.

I will now come to the consideration of the qualities necessary to the designer of wall papers. I know many people (not designers, of course) think but little, if at all, of the amount of thought and study which designing necessitates; but it is not too much to say that years of study of natural forms and a considerable

amount of time spent in gaining knowledge of the various technical methods employed in the reproduction of designs, are necessary, if the designer hopes to be anything but a mere copyist of former work.

Take a flower, the poppy for instance, and how bewilderingly beautiful it is! To make a successful use of it, it must have been studied from the first putting forth of its two seed leaves, through the various periods of its growth, from the graceful drooping bud to the unfolding from its lushy green calyx, of the perfect terminal flower erect on the stem; and after, the drooping of the bright-hued petals from the receptacle and the final maturation of its capsule. Only after this intelligent watching of its life and death, so to speak, can the designer hope to render with anything like truthfulness its exquisite loveliness. Then, having learned to appreciate its changeable beauty, let him call into play that faculty of design which enables him, by means of line and colour, to put his own individuality into the drawing, and thus make it, not a reproduction of a flower such as a painter might make, but a work which, while embodying the natural beauty of form, will be, above all, a true child of his imagination.

To summarise briefly the essentials of a design for wall paper:—It must be graceful, flat, with good balance of line and colour, have flowing curves, an absence of petty detail, as few a number of prints as your intention will allow, and, if possible, an upward



Block-printed Wall-paper.
Eight Blocks.
Designed by
Stuart W. Proverbs.

growth without marked diagonal lines. Let it be your endeavour to produce something inherently beautiful, avoid the grotesque, the eccentric, and the ugly; for grotesqueness and eccentricity are but sorry caricatures of originality, and ugliness in design is unpardonable.

If you bear the creative faculty strongly within, you will give expression to it in whatever direction your talent may lie; if in design, you will of necessity

evolve new ideas; if you have not this faculty, do not try to design, for rest assured you can never be a designer.

(End of First Part.)

[We regret that Messrs. Hayward & Son's hand-coloured frieze, designed by Mr. Hamilton Jackson, which we reproduced last month, was by mistake stated to have been executed by engraved rollers.]

(To be continued.)



THE DESIGNER AND THE PARIS EXHIBITION OF 1900.

THE "Classification of Exhibits" recently issued by the Royal Commission for the Paris Exhibition of 1900 is not very gratifying to designers. No adequate position appears to have been reserved for designs for applied art; almost the only mention of this enormous and increasingly important section of design being made, apparently as an afterthought, in a footnote to the "Works of Art" group. Here we are told that a "special place is reserved in other groups for decorative art; the list of exhibitors receiving awards in industrial art classes will be divided into two sections, one for designers, etc., and the other for manufacturers." So poor Design is again pushed into the corner, and the designer may find a place, if he can, among the machinery and materials necessary for the production of his ideas; where his designs will be lost among the masses of objects having no relation to things artistic; and where he himself, his fellows, and the large and ever-increasing public interested in design for applied art, will have no opportunity of seeing and comparing his productions

with those of other designers for the same and similar industries, and of his own and other countries. Here, too—and this is what inclines us to the impression that the footnote mentioned was inserted merely as an afterthought—in the majority of the classes in Group Twelve, "Decoration and Furniture of Public Buildings and Dwelling-houses," a group of such paramount importance to the designer for applied art, no mention whatever is made of space being reserved for that part of each industry which is to the whole what man's brain is to man, and which inevitably dictates the measure of popular approbation received by each new production.

We presume the French Government is responsible for this classification, and must say we might reasonably have expected better understanding from the Government of a country so highly artistic, which must surely be aware that the realisation of such an exhibition would be impossible were it not for the applied arts. Again, it is of the highest importance to the organisers of this exhibition that English design should be properly represented, for after many years humbly sitting at the feet of the French in all matters relating to taste in the arts, it is manifest to the most superficial observer that now in decorative art British design leads the van, and the French—the French public, the French designer, the French craftsman—want to know what their brothers over

Sanitary Wall-paper.
Engraved Rollers.
Designed by
W. Augustus Ebel.



the water, who have so long and so cordially appreciated their own inimitable taste and skill in very many branches of art, can do in decorative art, this sleeping giant who has newly arisen to meet the artistic needs and aspirations of the monstrous populations and peoples of to-day. Shall we have to console ourselves by saying that exhibitions, like design, are among the things which they do *not* "do better in France"?

We honestly think the French themselves will be disappointed; and while presuming that this impossible classification comes in the first instance from their own incompletely understanding Government, can we doubt that a properly advised and sympathetic English Government, thoroughly understanding and appreciating our position and our needs, could by their just and pressing representations, have obtained, at the least, some modifications of it? But what has been done to show that our own government has been any more ready than the French to do tardy justice to those men whose brains fashion and, to a certain extent, control the production and sale of millions of pounds' worth of goods annually? A Royal Commission has been appointed, yet do we find on it a single representative of design for applied art? The *Fine Arts*—those dear old *Fine Arts*!—are liberally represented by the official heads of the more important painters' societies, Architecture is there in its proper person, but Design is not thought worthy to have a voice in their deliberations. And yet we have several prominent designers whose efforts and achievements have been before the public and the Government for years; and if they had not, what then? Official returns, made by the Government, might well have shown the Government what a stupendous section of those industries, it is their business to foster and encourage, is practically inspired by applied art design; and whose welfare, success, or failure, is almost entirely in the hands of those whose ideas and conceptions are almost the reason of its existence. Where then do they think the designs come from? They do

not *grow*. It must have been apparent that there were very many brains, behind and directing these achievements, which were worthy of having place found for a representative voice on this Commission.

We have made our plaint, but let us point to another thing which is very illustrative of the exact position which apparently Design holds in the minds of the Government. A reference to Class 7 in Group Two, "Works of Art" reveals the inclusion in that group of "Cartoons for Tapestry and Stained Glass." This injustice is too ancient; the public, aided by the press and the art magazines, are realizing it to be an injustice, and surely in a matter like this, it is the business of the Government—and they have professional advisers enough in number to keep them fully informed of it—to lead, not to tardily follow, the people. These branches of design, in which it is easy for the designer to bring himself prominently before the public, and which were long ago, for that very reason—as well as, possibly, because the making of designs for these arts does not present to the designer one tithe of the technical difficulties to be met with in wallpaper designing for instance—seized upon by the rich and popular painter, have received a place of honour among the "Fine" arts; while design for such industries as wallpaper making, carpets and piece-goods weaving and printing, pottery, lace making, etc., etc., the proper accomplishment of which—and who shall deny the high pitch of excellence it has now reached?—demands from the designer the very highest artistic faculty and conception, coupled with an ingenuity, an invention, a will to combat, and a determination to overcome ever-recurring obstacles, is not thought worthy to stand side by side with the products of the picture artist.

Designers are full of hope; some appreciation has already been extended by a public which is beginning to want to know "who designed this, or that," and we may reasonably expect some day to receive the more definite recognition of the Government, even the British Government.



Sanitary "Mosaic" Wall-paper.
Engraved Rollers.
Designed by
Thomas Kerr.

IN the death of Sir E. Burne-Jones, which will be keenly felt by every designer, the Society of Designers has suffered a very great loss. Known from the beginning of his career as a designer, it is not too much to say that his influence on design has been appreciated by every designer in England, while his connection with the society from its earliest formation was a public mark of his sympathy with a profession which appeared to him to be of ever-growing importance. Sir Edward's acceptance of honorary membership of the Society of Designers, his repeated assurances of fellow-feeling, and his offers of assistance in the active work of the society, have always been a source of the very greatest encouragement to that body, and to every member of it. In Sir Edward Burne-Jones the Society of Designers has lost and mourns a friend.

Y Y Y

AN important publication to designers and makers of artistic furniture is the "Measured Drawings of French Furniture from the Collection in South Kensington Museum," now being published in parts by Mr. W. G. Paulson Townsend, with the permission of the Science and Art Department. Each part contains several collotypes by Griggs of selected pieces of furniture from the best periods, with, on separate sheets, Mr. Townsend's most careful measured drawings of elevations, plans, sections, etc., the copious details making it quite easy for the student to gain a thorough understanding of the most minute as well as the more important parts of the construction. It is proposed, to quote from a preliminary note, that each part should show "one inlaid piece from the Jones collection, and others from the Peyre collection." We understand that the department is taking copies of the book for use in the various art libraries and schools.

Y Y Y

A SUCCESSFUL meeting of Kidderminster designers was held at the Lion Hotel, Kidderminster, on

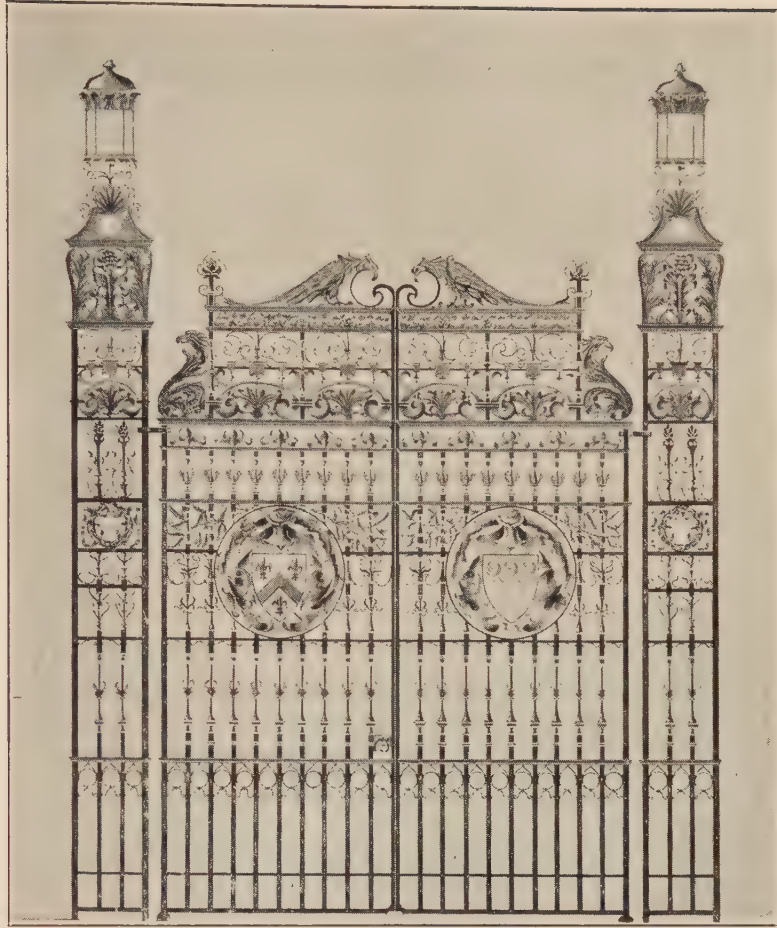
10th June. The chair was occupied by Mr. George Lees, a veteran carpet designer. Mr. George C. Haité, President of the Society of Designers, spoke at length on the needs and aspirations of the profession, and the aims of the society to meet them. About fifty designers were present, including Messrs. Griffin, Poole, Woodhouse, Duck, Carter, Mayers, Campbell, etc. Kidderminster is a great carpet manufacturing centre, and the majority of gentlemen who were at the meeting are principally engaged in designing for that industry.



THE ART METAL EXHIBITION.

THE promoters of the Art Metal Exhibition, held at the Royal Aquarium in June, have reason to congratulate themselves on a successful show. There were certainly not so many designs in the competition as we should have wished to see, some of the classes in which designs were invited being quite unrepresented, and the small show of executed work from the Central School of Arts and Crafts was only sufficient to whet our appetites; but the manufacturers and dealers had responded gallantly with a most complete show, if of very varying merit, and there was a very fine and most interesting loan collection of ancient work. Doubtless the great difficulty of obtaining representation unaided by the manufacturer stood in the way of designers and craftsmen making a larger show; and it would appear that the kind of interest which is always excited by individual work publicly acknowledged was not sought after by the promoters, for among the forty-five shop stands showing much work containing evidence of thoughtful design and loving labour, we did not observe a single instance in which either designer or

Art Metal
Exhibition,
Silver Medal
Design.
By
T. R. Spence.



craftsman was mentioned by name. Of course, in some cases we must admit it was not easy to do this, and the exhibitor had ample reason for his reticence. A handsome object which attracted our attention turned out to have been designed by a gentleman unknown some time in the seventeenth or eighteenth century, and was sold by name of the place where the original hangs. This is perfectly satisfactory, so far as it goes, to the user who loves to live in the good old times, but it must be distinctly embarrassing to the exhibitor to find the gentleman at the next stand pressing upon the visitor illustrations of the same object, in the same design, material, and finish, and sold under the same family name, and to know that those idiotic patent laws afford him no protection. Still, there was much beautiful work in the trade stands of which the designers' and, in many cases, the craftsmen's names might well have been given, and some, where the designers' names, if given, would have done honour not only to themselves, but also to the enterprising firms who employed them. Doubtless, if, as we trust, this exhibition is the forerunner of others, we shall see the designer fully recognised, and we shall then be pleased to notice such exhibits more in detail.

Turning to the competition designs, we were at once struck with the excellent work done by "Wessex"—A. Harold Smith. Mr. Smith sends designs in four or five classes, and in three classes very fairly wins a medal. The wrought-iron grille, hinges, lock plate, and knocker, in Class VI.—silver medal—are strongly and suitably designed, and

exhibit some excellent modelling which is refined and delightful, and quaint without being eccentric, and stand very much ahead of Hindoo's (Charles R. Warren) design in this class, which takes the bronze medal, and which, while being excellent in fancy, is too elaborate for everyday use. The balconette in Class XIII.—silver medal—is in every way pleasing and of equal merit, although we feel a stronger cantilever would have given more sense of support. The ornamental windowsill guard (the one with horizontal top—"Wessex" sends two designs in this class) in Class XIV. is extremely simple and perfectly satisfactory; in fact, all Mr. Smith's designs make for simplicity, easy construction, and refinement, never losing sight of primary utility.

A balconette design by "Quentin Massys"—Fredk. R. Hiorns)—in Class XIII. is extremely simple in construction, and very "cheap" to produce; it has to our mind a fault in leaving an opening large enough for a child to crawl through, yet in comparison with the other work in this class it seems to deserve recognition. The design by "Bullrush"—Herbert C. Maw—to which the judges have preferred to award the bronze medal, appears to us to present, in the isolated upstanding bullrushes, unsupported objects which run great risk of damage.

Of the exhibits in Class V. we reproduce the silver medal design by "Memser"—T. R. Spence—for "wrought-iron carriage gates and piers, opening to be ten feet wide"; the general colour of the gates is understood to be the natural colour of the iron, and the two heraldic panels are designed to be carried out

in enamels on copper. The main lines and construction in the design by "Practical"—Arthur Manock—which has obtained the bronze medal, are good, but the detail leaves something to be desired.

There are four or five designs in Class II., "wrought-iron panel 2 ft. 6 in. by 1 ft. 6 in.," "Wessex" here again being well to the front, although not adjudged an award; the bronze medal design by "Tuclarke"—G. Ramsdale Tucker—being good and workmanlike and full of elaborate modelled detail.

"Heron"—Albert Waldron—obtains a bronze medal for a design in Class VII., "wrought-iron ornamental open screen, etc., 18 ft. wide and 12 ft. 6 in. high," which is very workmanlike and easily producible. The design is in a Renaissance style.

In many of the designs sent there is too much tendency to treat the subject as an exercise in freehand or model drawing, without paying much regard to facility of construction, which naturally leads to over-elaboration of detail at the expense of utility. This is especially the case in an interesting collection of designs from the Sheffield School of Art, which are mostly elaborate variations of old examples.

A similar fault is apparent in the very interesting and in some cases excellent work in handicraft sent by the Central School of Arts and Crafts. We are afraid the facility and power of execution undoubtedly attained by some of the pupils has run away with their design. They do the work so well as to tempt themselves to do very much more than is wanted. We really think that in constructing fire-irons, for instance, one of the first things to do is to look at the design from the housewife's point of view—can it be easily handled and kept clean? Iron implements covered with foliated scrolls in high relief and elaborate treatments of spirals are distinctly unpleasant to handle and practically impossible to clean. But while some of the school work has these faults, and other is, as was to be expected, very "amateur," it is all very interesting and in some few cases deserving of very high praise. A front strap for hinge and other door furniture by R. Western is good, simple and strong and handsome, while specimens of the various methods of working lead by the Lead Work Class show considerable decorative feeling and ability.

Y Y Y Y Y

IN the course of the last few years coloured engravings of the Early English school have risen steadily in value. The taste for them sprang out of that revival which brought the armchairs and cupboards of Chippendale and Sheraton from the obscurity of old country houses and made ladies value what survived from the china-closets of their grandmothers. Canvases of Reynolds and Romney were investments for the millionaire, miniatures by Cosway were for the collector whose pocket was as deep as his

The handicraft competitions which were in progress will, doubtless, if the executant be given proper recognition, be of very considerable service in inducing that personal interest in the work, the absence of which is the great shortcoming of modern handicraft.

Undoubtedly it is difficult for the individual craftsman to shine in modern metal work. So many hands are required in the construction of the complicated appliances of modern civilisation, and the buyers few who are willing to pay the price of pure handwork while the equally serviceable and, to any but the highly artistic mind, equally satisfactory machine-made articles are so cheap. It follows that the evidences of individual taste and craftsmanship naturally appear most prominently in the simpler objects, where a complex method of construction is not essential, and in cases where the makers have been bold enough to dispense with some of the extreme finish which the ordinary shopman demands. Some gates, for instance, on the ground floor, one pair of enormous size, might well be called magnificent: but even these suffer by contrast with the simple dignity of design—easily constructed and thoroughly efficient—of the examples of eighteenth century work which stand near.

What craftsman of to-day has such a chance to show his skill as had the makers of those superb suits of armour shown in the adjoining loan collection, where every inch of skilfully fashioned and perfectly adapted steel has its use, and has been so cunningly moulded to the wearer's form as to seem instinct with his own abundant vitality? When man's life depended on good steel and easy movement on its perfect adaptation to his own body, what an incentive there was to loving labour, and what a man of mark the skilful craftsman must have been.

While thoroughly appreciating the efforts and the productions of the modern handicraftsman, we feel that his opportunities in these busy times are somewhat limited, and think that designers must not lose sight of the larger opportunities for the display of their fancy and invention which are afforded by the rapidly increasing numbers of productions in machine-made objects designed for the daily use of millions.

interest was keen. Something, however, of the distinction of these great masters of portraiture, something of the grace and past century elegance of Bartolozzi or Kaufmann, or even Cosway himself, might be traced in the delicately coloured engravings which belonged to the period, and which were found, unlike many of the pictures, to have suffered no deterioration from time. So the price grew from year to year, and collectors became keen, leaving base imitations severely alone but rather plentiful.



ART SALES.

MESSRS. CHRISTIE, MANSON AND WOODS sold on the 7th June the following engravings. After W. Hamilton, "January," "June," "July," and "November," £33. After W. R. Bigg, "Saturday Evening" and "Sunday Morning," by W. Nutter, £34; "The Truants" and "The Romps," by W. Ward, £28. After A. Kauffman, "Flora," "Ceres," "Pomona," and "Winter," by Bartolozzi, £54. After G. Morland, "The Squire's Door" and "The Farmer's Door," by B. Duterrau, £52; "A Visit to the Boarding School," by W. Ward, £42; "The Fruits of Early Industry" and "The Effects of Extravagance," and (after H. Singleton) "Industry and Economy" and "Extravagance and Dissipation," all four by W. Ward, £56; "Travellers" and "Cottagers," by W. Ward, £69; "Fox-Hunting," a pair, by E. Bell, £27; "St. James's Park" and "A Tea-Garden," by F. D. Soiron, £79; "Rural Amusement" and "Rustic Employment," by J. R. Smith, £95; "Inside of a Country Alehouse," by W. Ward, £32. After S. Woodford, "The Wood Nymph" and "The Shepherdess," £31. After J. R. Smith, "Flirtilla" and "Narcissa," £63; "A Christmas Holiday," £110. After J. Ward, "The Choice," £40; by himself, "Rustic Felicity," £37; by W. Ward, "Outside of a Country Alehouse," £42; "Haymakers," £63; "Hesitation," £60; "The Soliloquy," £44. After F. Wheatley, "Setting out to the Fair" and "The Fairings," by J. Eginton, £31; "Rustic Hours," by H. Gillbank, a set of four, £50; "Milk Below, Maids!" by Schiavonetti, in colours, £26.

THE same firm sold on the 11th June the following. Drawings:—

Birket Foster, Jenny's Cottage, £57; Gathering Snowdrops, £84; A View in Sussex, with a boy and a girl at a stile, £67.
Sir J. Gilbert, The Trumpeter, £65.
W. Hunt, The Gardener, £60.

Pictures:—

Sir J. Gilbert, The Timber Waggon, £204.
W. D. Sadler, The Rivals, £157; The Gamesters, £157.
M. Stone, The Letter-Bag, £262.

ON the 13th, Holbein's pen-and-ink "Portrait of a Lady," with large cap, fetched £294; and Romney's "Portrait of a Youth," in green coat and yellow waistcoat, £148.

MESSRS. FOSTER sold during June a miniature, by Cosway, of the Hon. Mrs. Brownlow North and her son Charles Augustus North for £315, and a mezzotint portrait of the Hon. Mrs. North, after Romney, a proof before letters, for 54 guineas.

At the sale of M. Segond's collection at the Hôtel Drouot, "Le Pâturage," by Mlle. R. Bonheur, realized 15,900 fr.; "La Cueillette," by Corot, 53,000 fr.; "La Mare," by T. Rousseau, 101,100 fr.; and "Venise," by M. Zeim, 20,000 fr.

WITH the Tabourier collection were sold "La Ronde Champêtre," by Lanceret, 112,000 fr.; "L'Arrivée au Camp," by J. B. Pater, 28,100 fr., and, by the same, "Le Campement," 29,000 fr.; "Le Cadeau Récompensé," by A. van Gelder, 9,700 fr.; "Portrait de Cardinal Fisher," by S. Holbein, 10,300 fr.; "La Chanson à Boire," by A. van Ostade, 12,000 fr.; "Le Fumeur," by Teniers, 10,000 fr.; "Mater Dolorosa," by R. Van der Weyden, 15,000 fr.; "Le Marché aux

Chevaux," by P. Wouwermans, 10,000 fr.; "Bords de l'Oise," by C. F. Daubigny, 14,500 fr.; "Lutte de Jacob avec l'Ange," by E. Delacroix, 15,500 fr.; and "Chassé du Temple," by Héliodore, 15,500 fr.

MESSRS. CHRISTIE, MANSON AND WOODS sold on the 25th June the following portraits:—

Sir P. Lely, Lucy, Countess of Carlisle, and Dorothy, Countess of Leicester, £149.
D. Mytens, Sir W. Crofts, £420.
Van Dyck, Prince Rupert, £756; Prince Maurice, £609; Henry Rich, Earl of Holland, in leather jacket with white slashed sleeves, £152; the same, when Lord Kensington, in brown dress, £120.
Van Dyck and Stone, King Charles I. on Horseback and his Equerry, £267.

At the same time were also sold the following pictures:—

A. Canaletto, The Steps of the Church of Santa Maria della Salute, £194.
D. Teniers, A View of the Château de Teniers, £682; The Prodigal Son, £199.
Van Tol, A Village Cobbler, £157.
Snyders, A Boar Hunt, £120.
Rubens, The Repose of the Holy Family, £1,365.
Jan Maes, A Dutch Interior, £126.
Holbein, Judge More, £199; Edward VI., bust, £189.
F. Goya, Don Antonio Porcel, £147.
Claude, View over a Bay, £220.
Sir H. Raeburn, Earl of Glenelg, £168.
Sir M. A. Shee, Portrait of a Lady, £283.
G. Romney, Madame Susan Jouenne, £3,150; Portrait of a Lady with Two Children, £210; Marchioness of Townshend, £5,460; Lieut.-Col. John Parker, £315; Head of Lady Hamilton, £189.
Sir J. Reynolds, Sir T. Chambers, and the engraving by V. Green, £1.6.
J. Stark, Lenwade Mill, £131.
Wynants, A Landscape, with river to the left, £105.
J. Ruysdael, A Woody Landscape, £152.
J. Van der Capelle, A Sea Piece, with fishing boats near an old pier, £231; A Sea Piece, with two figures in a boat, and the engraving by F. Basan, £173.
G. Morland, The Strangers at Home, £157.
Paris Bordone, Portrait of a Lady, represented as Venus, £756.
M. Hondecoeter, The Birds' Concert, £378.
J. Hoppner, Mrs. Inchbald, £1,050.
A. Van der Neer, A View on the Amstel, £304.

THE mural paintings, said to have been removed from St. Ambrogio's at Milan, sold on the 8th June, by Messrs. Foster, fetched small prices, the lunette of the "Ascension" producing 10 guineas; "Saints," £15; and its counterpart, £11 10s. These were bought for the South Kensington Museum. Mr. Abercrombie purchased the "Last Supper," the most important of the collection, for 40 guineas. The nine examples were sold for £89 10s. The majority of the works were in bad condition, while some of them were improvable.

MESSRS. CHRISTIE, MANSON AND WOODS sold on July 2nd the following drawings:—

D. G. Rossetti, The First Anniversary of the Death of Beatrice, £48.
Sir J. E. Millais, A Meeting at Dr. Johnson's House, £29; A Gentleman bandaging a Lady's Arm, £27; An Interior, with an old lady and a young man, £25; Interior of a Tavern, £32.
A. Mauve, The Timber Waggon, £262.
C. Fielding, View near Croydon, £39.
S. Prout, View on a Canal in Venice, £56; View in a Norman Town, £50.
David Cox, Landscape, with horsemen and rushes, £26.
J. Dupré, Le Château de Gournay, £52.
E. Detaille, Dans l'Antichambre, £126.
A. Thorburn, The Watchful Hinds, £78; An Unexpected Feast, £6;

And the following pictures :—

- Van Dyck, Time clipping the Wings of Love, £840.
 Sir J. E. Millais, Forbidden Fruit, £336; The Ruling Passion, or the Ornithologist, £892; Time, £273.
 B. W. Leader, The Wetterhorn, £115; A Bright Autumn Afternoon, North Wales, £399.
 P. Graham, Twilight after Rain, £157.
 Sir E. Landseer, The Best Run of the Season, £278.
 J. C. Hook, Little to Earn and Many to Keep, £577.
 T. S. Cooper, From a Sketch in Skye, £273.
 J. Constable, A Watermill, £157.
 C. Burton Barber, Amateurs, £189.
 A. Bonheur, View of the Col de Canfranc, Pyrenees, £136.
 N. Diaz, Children in the Fontainebleau Forest, £304.
 J. L. E. Meissonier, Valentine, £420.
 Sir E. Burne-Jones, The Story of Pygmalion (four pictures), £2,940.
 H. Moore, Setting Night Lines between the Tides, £136.
 J. F. Lewis, In the Harem, £619.
 G. Mason, When the Shadows of Evening Fall, £262.
 J. B. Corot, La Chevière, £1,680.
 H. Harpignies, Au Bord de l'Oise, £220.
 S. A. Forbes, The New Calf, £420.

The falling off in the prices of the pictures of Burne-Jones and Millais is noteworthy.

THE ninety lots at the Burne-Jones sale produced the sensational total of £23,860 12s., to which total one picture alone, "Love and the Pilgrim," painted in 1896-97, dedicated to the artist's friend A. C. Swinburne, contributed no less than 5,500gs. and fell to the bidding of Mr. Philpot, the dealer. Next to this in order of price came the large picture depicting "The Fall of Lucifer," 97in. by 46in., 1,000gs. (Agnew); whilst the third best price was paid for "Elijah in the Wilderness," 950gs., and this was purchased by Mr. Wallis for Birmingham. The more important of the other pictures included a Study of a Female Head, 210gs. (Sir J. Holder); The Wheel of Fortune, 250gs. (Agnew); Mary Magdalene at the Tomb, 135gs. (Dunthorne); Perseus and Andromeda, two designs for the Perseus series in one composition, painted about 1876, and measuring 60in. by 90in., 420gs. (Rathburne); St. Nicholas, 180gs.; The Sirens, 490gs.; Love Praying to Mercury for Eloquence, 200gs.; Hill Fairies, originally intended for the unfinished picture of "Arthur in Avalon," but not used in the final design, 310gs., and The Wizard, 530gs. (N. Grosvenor). By comparison the water colour drawings sold at far higher rates than the pictures, some of the more noteworthy lots being as follows: Head of Nimue for the picture of "Nimue and Merlin," 30in. by 40in., 500gs. (Agnew); The Masque of Cupid, design for a mural decoration, 22in. by 53in., 235gs. (the same); the companion design, 340gs. (Colnaghi); Sir Galahad at the Shrine of the Holy Grail, 20in. by 62in., 400gs. (Agnew); The Nativity and The Crucifixion, two designs in red, blue, and gold, 400 gs. (Agnew); The Masque of Cupid, a composition of nine figures, 350gs. (Agnew); St. Cecilia, 64in. by 22in., 720gs. (Gooden); The Tree of Life, design for mosaic in the Church of St. Paul in Rome, designed in 1892, executed in 1893, 770gs. (Agnew); Paradise, design for a stained glass window, divided into five panels, 520gs. (the same); and The Last Judgment, a set of three designs for a stained glass window at Birmingham, 600gs. (the same). The pastels included The Departure of the Knights in Quest of the Holy Grail, design for tapestry at Stanmore Hall, 30in. by 54in., 610gs. (C. F. Murray); another of the same subject, but measuring only 20in. by 28in., 300gs. (Gooden); Hope, 81in. by 31in., 200gs. (Davis); An Amazon, 300gs. (Gooden); The Dream of Lancelot at the Ruined Chapel, 39in. by 48in., 650gs. (Agnew); The Entry into Jerusalem, design for a stained glass window in St. Peter's Church, Vere Street, 90in. by 40in., 100gs. (the same); and The Nativity and The Crucifixion, designs for stained glass windows in St. Philip's Church, Birmingham, 390gs. (Agnew). These pastels each measure 19ft. by 7ft. 8in.

"THE ARTIST" AND THE PRESS BAZAAR.

IT is the misfortune of a monthly publication such as ours that reports must necessarily sometimes wait a month for utterance. Long ere this is in print our readers will have learnt from the daily press of the bazaar's remarkable success and have known all details regarding it. But we ourselves have a pleasant obligation to discharge in this our first opportunity of doing so.

The large amount taken at THE ARTIST'S stalls was due in some measure to the very favourable position assigned to it by the committee. As the only *Art* publication represented it occupied the whole of one room and was not a stall, but a series of stalls devoted to various forms of applied art—to pottery, iron work, wood work, glass, lace, and embroidery. The room was also a picture gallery. In addition to statuary and piles of engravings, the walls were hung with a double line of oil paintings, water colours and black and white, all sent for sale by kind friends.

The "Artist Picture Book," specially prepared for the occasion, and the new book called "Lightning Sketches," by the late R. Caldecott, more than justified our enterprise in publishing them by selling "like wildfire." It is curious that an unpublished work by so popular a hand as Caldecott's should only have been discovered so long after his death. But so it is, and it was only wanted to complete his life's work. A few copies still remain in our office, price 2s. 9d. post free.

Our success was further due to the unwearied help of those ladies who unselfishly gave up the best part of two days in the height of the London season to sell for the hospital. Their names should find a place in this record. THE ARTIST stall-holders:—The Duchess of Bedford, the Countess of Leicester, Lady Ada Godolphin Osborne, Lady Constance Combe, Lady Kathleen Pilkington, Lady Esther Smith, The Hon. Mrs. Phillip Roberts, Lady Paget and Miss Paget, Mrs. M. V. Charrington, Miss Battye and Miss Norah Battye, Miss Burnaby, Miss Lucy Constable, Miss Florence Packe, Miss Dorothy Percy Smith, Miss Trevor-Battye.

But selling implies things to sell, and it would be most ungracious were we to close this brief notice without once more offering our sincere thanks to all those generous contributors. These thanks are due to the following:—The Duchess of Bedford, Lady Ada Godolphin Osborne, Lady Constance Combe, Lady Maxwell Lyte, Mrs. M. V. Charrington, Mrs. Humphrey Ward, Mrs. Trevor-Battye, Miss Constance Trevor-Battye, Mrs. Molyneux Goldingham, Miss Carrington Smith, Miss Mary Tanqueray, Prof. Hubert Herkomer, Mrs. Brackett, Miss Firth, E. Onslow Ford, R.A., Arthur Hacker, A.R.A., J. C. Dollman, R.I., G. P. Jacomb-Hood, C. W. Bartlett, Arthur Gwatkin, Yeend King, Arthur Hopkins, Herbert J. Finn, Geo. C. Haité, H. M. Furse, Mrs. Gray Hill, Mrs. Jopling-Rowe, Mrs. Raphael, Tom Simpson, Peter Watson, Mrs. Peter Watson, Bertram Loud, Henry Ryland, Harry Hine, Adrian Jones, A. D. McCormick, William Hyde, Mrs. Hyde, F. W. Pomeroy, A. Horsley Hinton, Mr. Downer, Mr. Dudley Hardy, Mr. Arthur Thompson, The Society of Designers, Mr. Proverbs, Mr. Butterfield, Miss Bassett for Leighton Buzzard School of Handicrafts' leather-work, Mr. Taylor for work done by Birmingham Art Students, Mrs. Taylor,

"A Wreath of
Roses."
By
Miss Mary Mason.



Mr. Georges Petit for engravings, Mr. Edmund Evans for reproductions, and to the following firms: Mr. E. Banes, Charterhouse Street, for Burmantofts pottery; Messrs. W. J. Bush & Co., Artillery Lane, for perfume cabinets, Messrs. Henri Muraour & Cie., Grasse, France (through H. Maynright, Meyer & Co.), for perfumes; Messrs. Debenham & Freebody for gesso work and statuary; The Royal Worcester Porcelain Co. for porcelain; The Singer Manufacturing Co., St. Paul's Churchyard, for machine-made lace and embroidery; The Venice and Murano Co., St. James's Street, for Venetian glass; Messrs. Wilson, New Bond Street, for embroidered linen; Messrs. Steine-mann, Piccadilly, for lace handkerchiefs; E. Warner and Sons, Newgate Street, for brocaded silks; The Cricklite Lamp and Light Co., Regent Street, for table candelabra; W. Dreydel & Co., Holborn Circus, for china ornaments; Messrs. Minton, Hollins & Co., 50 Conduit Street, for hand-painted tiles; Grimwade Bros., Winton Potteries, Staffordshire, for pottery; White & Sons, Oxford Street, for art metal work; B. Francis, Hanway Street, for embroidery; Messrs. Mansell & Co., Oxford, for pictures; Messrs. Marcus Ward & Co., Belfast, Messrs. Henry Graves & Co., The Burmantofts Pottery Co., Messrs. Harris & Sons, The Autotype Co., Messrs. Harrison & Sons, Brethby Art Pottery, Messrs. Miller & Sons, Messrs. Laurie & Lazarus, Holborn Circus, Messrs. Wallis & Co., Holborn Circus. Our neighbours across the channel showed their sympathy with our London institutions, Mr. Georges Petit, Paris, sending valuable engravings, and Messrs. Henri Muraour & Cie., of Grasse, a valuable selection of perfumes.

THE GWYNEDD LADIES' ART SOCIETY, CONWAY.—The fourth exhibition of the above society, which is open until the end of September, is a good one. Taking the pictures in numerical order, we notice Miss Jay's "Edinburgh," good in colour and atmosphere; and Miss Perrin's group of flowers, "A Cottage Posy." Miss E. B. Holden has a pleasant landscape in "The Valley of the Leith," but her picture of highland cattle, "A Highland Shelter," is a really fine and vigorous work. In the "Lamplight Effect," by Miss Rose Magnus, we see very strong work and good colour, and also in her "Wild Flowers"; while Miss Salmon's "Country Lanes" and "Spring" are well painted and true to nature. "The Oldest House in St. Ives," by Miss Cresswell, is well rendered, but kept in too good repair. "Autumn Leaves," by Miss Constance Christie, and Mrs. Hodson's "Hollyhocks," are both rich in colour and freely handled; and Miss Mary Mason has a refined and beautiful drawing in "A Wreath of Roses." "Dunluce Castle," by Miss Holmes, is a romantic ruin; the great slabs of baysaltic rock are faithfully portrayed in colour true to the locality. Miss Dora Thomas has painted "Fferm Farm" also with a good eye to local colour; and Miss Lily Whaite shows some pretty little scenes painted in North Wales, the best being "The Vale of Dolwyddelan," which is very sunny. Miss Sidley has a clever portrait of a beautiful child, "Beatrice," daughter of W. Sever, Esq.; "Springtime at the Mill" and "A Bit of Cheshire" are cleverly painted by Mrs. Sutcliffe; and so is "A Remnant of the Past," by Miss Peers. Mrs. Sibley's "Conway Castle" is true and picturesque; and



"Dunluce
Castle."
By
Miss Holmes.

Mrs. Watts' "Court at St. Ives" is a well treated and artistic little study. Miss Mayman shows a nice group of still life in "A Monastic Study." "Elaine," a fine work by Madame Louise Jopling (hon. member), attracts attention; the graceful figure, relieved against the "garden yews," and the draperies flowing in soft folds on the marble steps. Below it hangs Mrs. Sophie Marr's "In Light and Shadow," a group of fruit and glass, a work of refinement and power. Rich and true in tone, and at the same time broad and delicate in execution, is another work by the same artist, entitled "Rhododendron and Russian Glass." A beautiful pair are "Roses" and "Dahlias," delicate and refined in colour and treatment, by another hon. member, Lady Bayliss. "Stokesay Castle" is a very capable study of that quaint and beautiful ruin, by Mrs. Woodward; and Mrs. Gough's "Apples and Ivy" is clever. Miss Laing has a pretty lane scene, "In Sequestered Nook," sunny and pleasant, and Miss Hall's "Quiet Evening" should not be passed over. Another hon. member is Mrs. E. M. Ward, whose fine historic picture is one of the features of the exhibition, "The Young Pretender at St. Germain's," who is being received with honour and delight by the remnant of his father's adherents. The whole picture is full of emotion and dignity. The accessories are rendered with all that faithful detail and clever handling that have always been characteristic of this artist. Miss Edith Hughes has a nice study of chrysanthemums, well posed and good in colour; and Miss Woodcock's "Maentwrog" shows very conscientious work. There is clever work in several pictures by Miss Bellis, but all are alike in colour, which is hardly natural, too cold and crude, blue and green. If this artist enriched her palette with reds, browns and yellows, we should see a great and rapid improvement. There are some small works from Mrs. Darbshire, Miss Pugh-Evans, Miss Massey, Miss Darby, Miss Ghent and others, from whom we expect more important subjects another year.

NOTES, NEWS AND STUDIO GOSSIP.

Two important additions have been made to the excellent collection of pictures by modern artists in the Corporation Gallery, at Birmingham. Sir John Holder has presented the large picture of St. Mark's, Venice, painted by Mr. William Logsdail, which was formerly in the Ruston collection, and a characteristic example of Henry Moore's sea painting, "By Stress of Weather Driven," has been given by Mr. J. R. Holiday.

AN opinion of the late Sir Edward Burne-Jones by the veteran Academician, Mr. Watts, is published by "The Review of Reviews." Mr. Watts, it seems, wrote to Mr. Stead: "If it were not for appearing invidious, I should endorse the opinion of foreign critics. He tops us all. But I can do little more than bear testimony to his intellect and his acquirements, the sweetness of his temper, and the generosity of his nature."

IT is probable that Mr. Alfred Gilbert is to succeed to the post of Art Director of the South Kensington Museum, from which Mr. Armstrong is about to retire. If this is true, the Science and Art Department will gain the one official who is likely to exercise a really beneficial influence upon the work of the museum. Mr. Gilbert's knowledge of details of applied art is admirably thorough, and his artistic taste is beyond reproach.

IT is an unfortunate custom of the National Gallery to redecorate just at that holiday season of the year when visitors are most numerous, and they are very busy just now. Rooms I., II., and III.—the large room facing you as you mount the stairs, with its annexes right and left—are in the hands of the decorators. The colour of the wall paper, if it has

"Spring."

By

Miss Maud Salmon.



not yet been definitely chosen, should be carefully considered. In the meantime, several recently acquired pictures make a visit to the gallery very interesting. A portrait by Hogarth of his sister—a characteristic, comely, middle-class face—is a capital pendant to the more famous canvas, his own portrait. A landscape on a screen in the Reynolds Room, Gallery XVIII., seems scarcely worthy of a place in the national collection. The artist's name is Lambert, and the style something like Gainsborough's, but the charm of the great master is not here. There is an admirable portrait of Van der Werf by himself in Room XI., delightful in its cool harmony of greys and blues, and masterly in the painting of the hands and of the quilted satin of the man's doublet.

Y Y Y

BUT the most interesting of the late acquisitions is the pair of volants or shutters to Lionardo's Holy Family. These, that a hundred, or even fifty, years ago would have been inevitably ascribed to the master himself, are now set down to his little-known pupil, De Predis, a painter who owes his present rehabilitation to the famous Italian critic Morelli. Each panel is painted with a single figure of an angel, one touching the strings of a lute, the other of a violin, and in both the pupil shows distinctly the feeling of the master. These "wings" are exhibited on a screen in the Raphael Room, opposite another screen on which hangs the Lionardo.

THE promotion of Mr. E. A. Abbey to the rank of Academician, after less than three years' probation as an Associate, recognizes one of the greatest artists in England to-day. That Mr. Abbey would be elected was generally regarded as extremely probable. The Associate who ran Mr. Abbey closest in the election was Mr. E. A. Waterlow, and the other painters who were strongly supported were Mr. David Murray, Mr. Colin Hunter, Mr. Macbeth and Mr. Swan. With the exception of Mr. Hunter, all these artists are Members or Associates of the Royal Water Colour Society, of which Mr. Waterlow is President.

Y Y Y

It is to be hoped that success may attend the effort which is being made to raise a fund sufficient to secure one of Burne-Jones's most representative works for presentation to the National Gallery. No better way of commemorating a great artist could be devised.

Y Y Y

THE annual report of the trustees of the National Portrait Gallery expresses the opinion that it is desirable that every work of art which is also an important historical portrait should, when it becomes the property of the nation, be placed in the Portrait Gallery and not in any of the other national institutions. It is a timely suggestion, for if our collection of national portraits is to be worthy of us it should not exclude works which are, by reason of their quality, equally worthy of a place in the National Gallery.

A NEW hall in the Louvre, extending the Museum of Mediæval, Renaissance and Modern Sculpture, and filled with the more recent acquisitions of that great establishment, has been opened. Within this hall will be found thirty statues, busts and bas-reliefs, and in a vitrine a number of models, fragments and statuettes of various characters and dates.

SOME time may yet elapse ere the Keepership of the Royal Academy, vacant by the death of P. H. Calderon, will be filled up, no meeting for the purpose being as yet announced.

THE Rembrandt Exhibition at Amsterdam, which is to open on the 3rd of September, is likely to be unusually important. The Queen, the Dukes of Devonshire and Westminster, Lords Derby, Spencer, Northbrooke and Wantage, as well as the Comtesse de Pourtalès, Madame E. André, MM. von Oppenheim, Martius, R. Kann, J. Porgès, Bonnat, Ephrussi, Schloss, Beckerath, and Heseltine, and the Grand Duke of Saxe-Weimar, have promised to contribute works from their collections.

IT is not often that we are invited to view some pictures in a neighbourhood as far from the Haymarket and Bond Street as West Kensington. Yet the collection of oil paintings, water colour and crayon drawings, miniatures and fans, by the Misses A. Robertson and C. F. Costerton, is well worth a visit to their studios in Beaumont Road. The vast technical experience acquired by Miss Robertson through copying a number of paintings at the Louvre, by great masters of all schools, has enabled her to get up a collection of original work as varied in style and treatment as the work of these old masters. The conscientious and faithful copies of Velasquez's "Infanta Marguerita," Giorgione's "Concert Champêtre," Rembrandt's "Ménage du Menuisier," and several Watteaus and Corots are not the least attractive specimens of her work; whilst Miss Costerton is seen at her best in two flower-studies (oil paintings) and some delightfully old-fashioned fans.

"THE Editor gave me one day, some months ago," writes one of our staff, "a box of Johann Faber's new retouching pencils, and asked me to try them. I thought then, in a moment of pre-occupation, he had mistaken me for a photographer's retoucher. Alas! I am 'a professional artist'! But I thought I might as well try them, and found them so good for all kinds of sketching, and especially for tracing from costume books, that I have given up using the ordinary cedar-wood pencils. A present that was more to the point was two of Messrs. George Rowney & Co.'s ringed sketch books, one containing water colour paper laid on cardboard, the other of cartridge. Each sheet is separate, the rings connecting them into a book. This avoids having to hold both sides, as they fold back, and the book is like an ordinary block. I have been trying them, and the great comfort in holding them is so marked (while sketching out of doors) that I feel sure that they will supersede the ordinary sketch books. I should advise every artist to try them."

THAT astonishing periodical, "JUGEND" (Munich), pours forth weekly with never ceasing prodigality a wealth of art and humour. Though costing only fourpence, there is always one page in colour at least; whilst the vigour of the cuts and the originality of their treatment are as remarkable as the poetic feeling which pervades the more serious drawings. In the presence of so much excellent and inspiring work we are disinclined to dwell on occasional regrettable lapses from good taste, the outcome perhaps of the high spirits which pervade this clever publication.

THE MESSRS. COOPER have now in their workshops at Great Pulteney Street an interesting example of modern artistic wood-carving, a beautifully modelled ceiling, a replica of the perfect timbered roof at St. Margaret's Church, Westminster, well known to all lovers of the few remaining specimens of artistic archæological art in these days of disestablishment and decay.



QUERIES AND REPLIES.

QUERIES.

[38.] Can you let me know, through your Notes and Queries column, where I can buy the necessary enamels for using on steel, copper, silver, etc., as I want to use them in connection with repoussé work? What I want are the Limoges and the translucent enamels. Can you tell me where I could get instruction in this art, and also approximately the initial cost of the necessary outfit? If you are unable to give me the information, can you refer me to anyone who can?—E.S.

[39.] What is the exact composition of fibrous plaster? Can a relief be cast in it with the same facility as in ordinary plaster, or does it require special treatment?—D.

[40.] Is R. P. Leitch's book, "A Course of Water Colour Painting," to be considered as a good practical self-instructor, or could you recommend any better?—B.H.B.

[41.] In making designs for glazed "relief" tiles, is there a special method of modelling employed? If so, kindly inform me where I can learn the process.—E.T.

[42.] Can you recommend any good school in the London district at which artistic embroidery is taught?—L.W.

[43.] I want to make use of my annual holiday for the purpose of sketching from nature. Are there any classes where I could be instructed in this art?—A.R.J.

[44.] I am told that in the Secondary Education Bill, introduced by Colonel Lockwood into the House of Commons, it is proposed that part of the money now devoted to the promotion of art instruction is to be diverted for literary purposes. Can you tell me whether this is true? Can it be possible that anyone can propose to impoverish and injure the artistic industries of the nation by such a step?—A.D.S.

REPLIES.

REPLY TO K.J.—There is something to be said for each. A miniature on porcelain is not likely to lose any of its richness of colour, as may be the case on ivory. But effects can be obtained upon ivory which are not possible to a painting on porcelain.

REPLY TO G.F.—Yes. A very high place, as may be proved by examining the work by him in South Kensington Museum.

REPLY TO T.D.—In the National Gallery at Edinburgh.

REPLY TO SUBSCRIBER.—"Within the picture" is *beyond*, and "without" *between* the spectator and the picture plane. This is a correct solution in the briefest form we can give.

REPLY TO S.C.H.—We do not think it would be a good method for a beginner to follow. But the practised artist may often use this method, and frequently does, with good effect.

REPLY TO L.F.D.—You can only get these effects by studying the matter practically. Mr. W. De Morgan is *the* authority on these points, and perhaps you might get help from him if you are inclined to go thoroughly into the matter.

REPLY TO R.A.B.—The Department of Science and Art, without question.



"A DROP OF MILK FOR THE KITTEN."

(From the original Drawing in the British Museum.)

RANDOLPH CALDWELL



THE LATE SIR EDWARD BURNE-JONES, BART., D.C.L.

WE deeply regret to announce that Sir Edward Burne-Jones died on the 17th June, from cardiac affection, following influenza. The deceased painter had been in indifferent health for some little time past, but his death was very sudden, and quite unexpected by his family.

The superb genius of Sir Edward Burne-Jones, his perfection of line, the inimitable beauty of his drapery, and the poetic imagery of his work require but little emphasis here. A romanticist and a warm-hearted optimist on the future of art in the face of general pessimism, he derived very much of his inspiration, in the first instance, from the teaching of Rossetti.

Born in Birmingham in August, 1833, he was educated at King Edward's School, and passed, at the age of twenty, to Exeter College, Oxford, where his career was comparatively uneventful. He quitted Oxford of his own accord to devote himself to art.

Too strong to be overlooked by any institution claiming the title of "national," yet too removed from the accepted rhythm of picture-making to please a conventional electorate, Burne-Jones was met in a half-hearted way by the Academy. He was duly elected A.R.A. in 1885, but exhibited little at Burlington House, and eventually retired from an invidious position in 1893, the governing body having made no attempt to advance him to the full degree of R.A. His pictures were generally exhibited at the Grosvenor Gallery up to 1887, when he severed his connection with it, and since then he has been a regular exhibitor at the New Gallery.

He received the honorary degree of D.C.L. Oxford in 1881, was elected President of the Birmingham Society of Artists in 1885 and re-elected in 1886, and finally, in 1894, the Queen conferred a baronetcy upon him.

His loss to the world of art is almost irreparable.

Thus we briefly summarise the chief events in the life of this remarkable artist and noble-spirited man. Those who are interested in the work of one of the greatest of purely English artists will read with interest the careful, though perhaps over-severe, analysis of his

art which follows. It is from the pen of M. de la Sizeranne, a critic well known to our readers. The proof of the article was read by Sir Edward Burne-Jones a few weeks before his death, and therefore bears the stamp of his approval. Thus the great French critic speaks:

Sir Edward Burne-Jones is in his studio. To reach it he has to cross a long garden, half meadow, half orchard, as green as the lawns of Mériaugis, as wooded as the forest of Brocéliande. It is completely shut in, so that no intruder can disturb him. The organ at the end of the hall is silent, the sketches hanging on the walls are in grey tones which do not distract the eye. Outside drops of fine rain, London rain, patter on the leaves one by one, like invisible fingers wandering over a silent keyboard. Sir Edward is reading, not working, reading a book beloved for thirty years, and, lost in thought over his reading, he is plotting vaguely, ideally, against things in general as they are arranged in England. Is he reading a speech of Gladstone's, or a socialistic diatribe by his friend William Morris? Nothing of the kind; it is the history of King Arthur.

It is about fourteen hundred years since the Angles and the Saxons, in their long keels, invaded Great Britain, and swept away the remains of the Roman dominion. After a few more victories they established themselves as masters of the island; but a man rose up against them of whom history tells us nothing, but legend has made him so grand that we bless history for its silence. This man was not born a prince. Once when the throne was vacant, and the Britons were trying in vain to agree in the choice of a successor to the late king, a new marble stair sprang forth from the cathedral of Caerleon; on this stair was a steel anvil, and in the anvil a sword was fixed with this inscription, "He who can draw me forth by Christ shall be King." All the knights present tried in vain; but a child, brought from the forest by an unknown greybeard, easily drew forth the sword, and the archbishop crowned him king amidst the shouts of the people. This was King Arthur, and the enchanted sword bore the name of Excalibur. The barons tried in vain to decry his birth; by his deeds he proved it to be noble. He delivered Leodogran, King of Cameliard, from the heathens who attacked him, and from

wild beasts who snatched the infants from their mothers in his very capital, and in reward he obtained in marriage the king's fair daughter Guinevere. He led the Britons to battle, and repulsed the invaders in a dozen famous combats, when "the sky was veiled in dust and the earth in blood."

He was accompanied by an ancient bard, the son of a demon and of a British woman, a magician on his father's side, a Christian on his mother's, who always appeared at critical moments when there was need of counsel or of prophecy. This bard was Merlin; he knew everything, and could take all kinds of shapes; his predictions aroused men's ardour, and when the hour of battle came he cast terrible enchantments over the foe. At his call the men of Scotland, of Cornwall, of Cambria, of Wales, of Brittany or Armorica—all the Britons in fact, all the Celts—hastened to range themselves under King Arthur's Dragon banner, shouting

"Our nation shall rise and drive the Saxons out."

Not only did Arthur drive out the Saxons, but he conquered in turn Denmark, Norway and France, and repulsed the Moors. He was a sort of British Charlemagne. He founded the famous order of the Knights of the Round Table, all equal amongst themselves, all of one heart, all proved men of valour, with consciences of pure gold and muscles of steel, their raiment made of four materials, "courage, wealth, skill and courtesy." These knights, Lancelot, Gawain, Tristram, the nephew of King Mark, Percivale, the Knight of the Graal, Bedivere, Galahad, Modred, and many more, gathered at the court of King Arthur at Camelot, and witched the world with their exploits. Whenever they heard of a lady to be protected, a giant to be crushed, a wyvern or a dragon to be decapitated, a strange challenge to be accepted, one of them would sally forth, and when he returned victorious there would be feasting and tournaments without end.

One day, when they were all met in the great hall at Camelot, a loud shock made the roof tremble, a bright light dazzled their eyes, and the Graal, the chalice out of which Christ had drunk at the Last Supper, and which had been brought to England by Joseph of Arimathea, passed by like a flash of lightning. All the knights swore that they would see it again. The king entreated them in vain not to leave him in his old age.

"How often, O my knights,
Your places being vacant at my side,
This chance of noble deeds will come and go
Unchallenged, while ye follow wandering fires."

They all set forth in quest of the Graal, and only three returned at the end of a year, satisfied, having found the object of their desires. The others had followed "wandering fires," and the famous order was decimated.

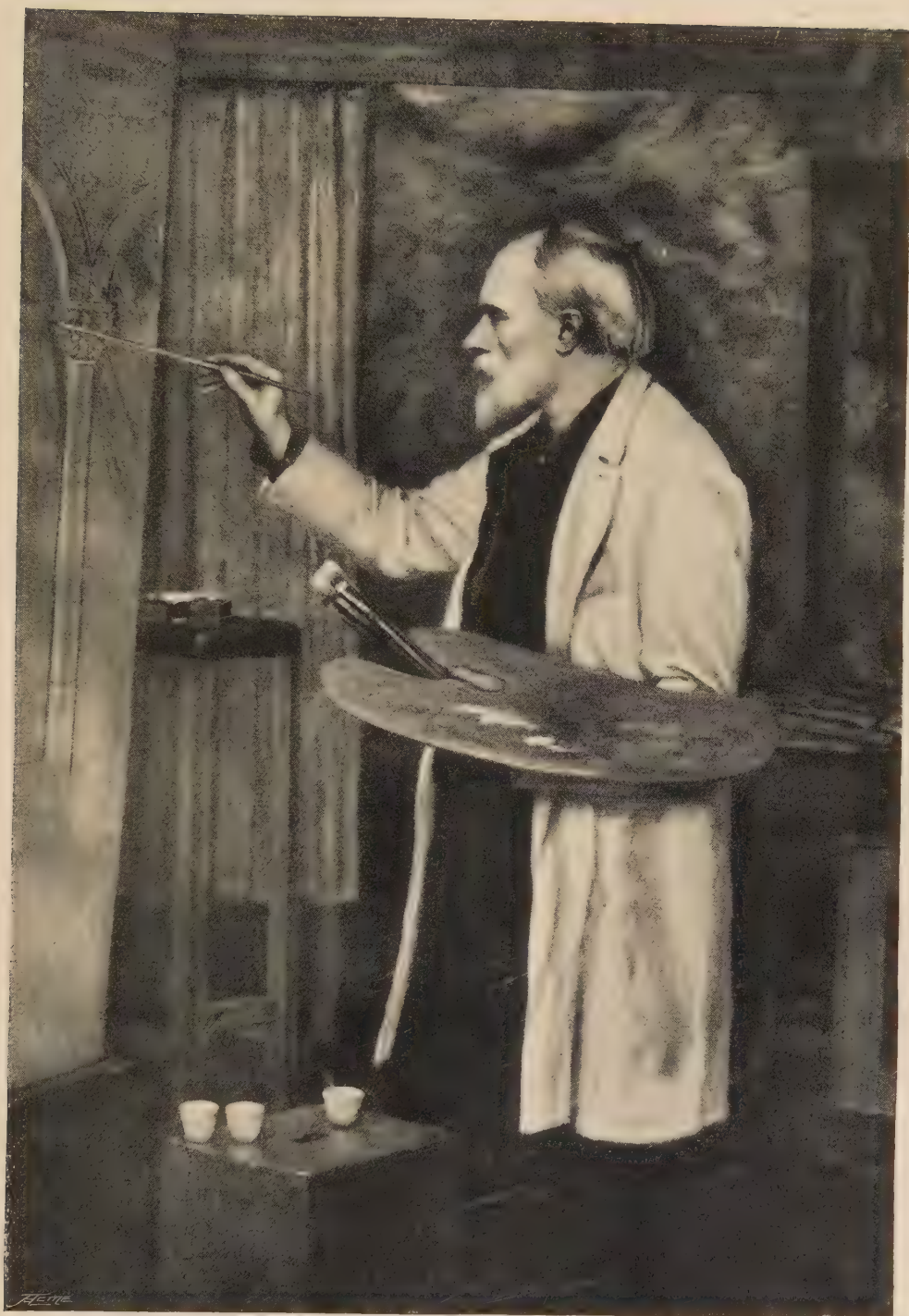
Then began the decline of Arthur's reign; the quest of the Graal had been the forerunner of disaster.

Treason crept in amongst the Knights of the Round Table. Lancelot, the most valiant, and hitherto the most faithful, became for King Arthur what Tristram was at the same time for

King Mark in Cornwall, but without the excuse of the love-philtre. Queen Guinevere, discovered with Lancelot, took refuge in a convent, where she was not recognised, and where she learned from a young novice that the whole kingdom was on fire on her account. Modred had raised the standard of revolt. Lancelot was no longer there to defend the old king. The Saxons had returned to the attack. A decisive battle was impending. At this moment Guinevere heard the steps of a knight echoing on the cloister floor, and knew that the king had discovered her retreat. She falls to the ground, hiding her face in her hair; she receives Arthur's pardon and hears him bid her farewell without raising her head. The footsteps die away and all is over. On the battlefield of Camblann, Victory, faithless in her turn, deserted the Britons. The Knights of the Round Table fell one by one around their king, who himself succumbed, mortally wounded.

The people would give no credence to Arthur's death. A rumour spread that he had been carried away in a magic bark to the island of Avalon, the resting place of heroes. "He will return," was repeated in the castles and cottages of Great and Little Britain, crushed under the rule of the Angles; the Druids have said, "Heroes can be born again." The Britons, repulsed by the Anglo-Saxons, gathered in the south-west corner of England, and ever cherished the hope of seeing him reappear, "an old man whiter than snow, mounted on a white horse."

They awaited him for ten centuries, confiding in the predictions of Merlin, in spite of contradictory events and the condemnation of the Fathers of the Council of Trent. All the conquerors of the Celtic races, all foreign dynasties, one after another, heard resounding in their ears the terrible prophetic accents of the wizard. The ghost of King Arthur rose before them all, like Banquo's, trying to take a vacant place at the banqueting table of the ruler. Henry II. and John, Harold and Henry VI., all fought against this shadow, and could not chase it away. Their scribes wrote, their minstrels sang, their warriors fought against it in vain. Henry II. went so far as to exhume the corpse of the so-called Arthur, near Glastonbury Monastery in the Isle of Avalon, and gave him a magnificent funeral, but the Britons persisted in their belief that he was still alive. Long after they pursued strangers, who doubted the fact, with stones. At every national rising, at every fresh appearance of an opponent to the Anglo-Saxons, it seemed to them that he had reappeared. They believed they recognised him in William the Conqueror, who came from France singing the glories of Charlemagne; in the Welsh prince Rhys, who defied the Conqueror in the mountains of Karno; in that Cadwallader who overthrew the Normans' fortresses; in that Llewellyn who gathered the Welshmen together, and starved the English out of the Welsh marshes. But all these leaders ended in defeat, and the head of the last one, set upon a pike on the Tower of London, terrified the Britons. After that the faithful looked across to France; they greeted Arthur of



THE LATE
SIR EDWARD BURNE-JONES, BART.
FROM THE PORTRAIT
PAINTED BY HIS SON,
SIR PHILIP BURNE-JONES.

THE TRIUMPH OF THE CELT.

Brittany, who was brought up in the woods by his kindly barons, as the great Arthur, for he seemed indeed to be the young wild boar predicted by Merlin. The boy was assassinated by John Lackland. They waited long, until they could welcome the ghost again in that other Arthur, Duke of Brittany, the Constable who, with Joan of Arc, crushed the English.

So the prophecies of Merlin passed from land to land, inciting the Britons in England against the Anglo-Saxons, and the Bretons in France against the English; in one word, the Celts everywhere against the conquering races. This legend, cut down a hundred times and sprouting a hundred times afresh, like the rose-bush which links the tombs of Tristan and Isolde, is not the peculiar property of Great Britain. On both sides of the Channel the "hope of the Bretons" has long been a laughing-stock, that is the fidelity to a vanished dynasty and an unattainable ideal which has fired the warriors of Armorica for ten centuries, and which even now perhaps animates the electors of Finisterre. When, in 1793, the Chouans marched to battle, it was not the name of Louis XVII which rang out in their national songs, but it was still and for ever the immortal name of King Arthur, wounded at Camblann.

Even now the hope of the Bretons is not dead. It has not been really buried in the cemetery of Quiberon, any more than it was in the shrine at Glastonbury. Throughout the world a sympathetic current is reviving for the Arthurian cycle, not as a political hope, but as an æsthetic feeling. The Celtic spirit has revived and risen against the Teutonic spirit. There is no question of driving the Saxons and the Angles out of the island, but all those figures of false academic spirit or of trivial subjects which came over long ago from Germany or Holland, as well as that aristocratic conception of art which has so long prevailed in the United Kingdom, the melancholy, the mystery, the subtle sweetness, of the Celtic spirit, have come back into fashion with pre-Raphaelitism. At the same time the taste for decorative art, for art applied to articles of daily use, to furniture, to houses, to the utensils of life, democratic art in a word, has replaced the exclusive taste for easel pictures, a luxury reserved for the rich, like champagne or orchids. Mystery as opposed to story-telling, free fancy substituted for academic pleasantries, the educational and popular conception of art, which has succeeded to its aristocratic position—these are products of the Celtic spirit. It is curious to remark that the leaders of this movement are Gaelic, Irish, Highlanders, descendants of the men who were vanquished at Camblann.

"I was living at Oxford," says Mr. Grant Allen, "when æstheticism was still an esoteric cult; and I remarked that almost every disciple of the new gospel was an avowed Celt, a Gael, or a Highlander, an Irishman, or at least of Celtic origin. Bear me witness, O Christ Church, Magdalen, and Brasenose!"

Mark the warriors whom Arthur has returned to reign over in the studios. After Rossetti, who painted Lancelot in the Chamber of

Guinevere, Lancelot and Guinevere at the Tomb of Arthur, the Sanc-Graal, Lancelot and the Lady of Shalott, there is Watts, who once smiled on Sir Galahad; Madox Brown, who was inspired with the Death of Arthur; Burne-Jones, who paints Merlin and Vivien, the Quest of the Graal, Sir Galahad, the Sleep of Arthur; W. Morris, Arthur Hughes, Val Prinsep, Spencer Stanhope, and almost all the neo-pre-Raphaelites, who have revived the epic, with the poets Swinburne, Tennyson, and Comyns Carr.

Some idea may be formed of the revival of the Arthurian legend in England from that of the Napoleonic legend in France. Everything has been proved against both heroes; the fame of both is revived, and it may be said of the Emperor, as of the King, that if the populace no longer believe that he lives, they sometimes, in days of distress, regret that the Druids were mistaken in saying heroes can be born again. But in his æsthetic fate King Arthur is more fortunate than the Emperor. His place in history is sufficiently distant to save him from disparagement in an attempt to present him more accurately. When Napoleon, with his eighteen marshals, is lost in the fabulous haze which surrounds Merlin's friend, he may, perhaps, then find a Tennyson, who will describe him as tarrying fully armed in the island of Avalon or of St. Helena, and whatever exhumations may be made, as by Henry II. or by Louis Philippe, his living figure will appear under the idealised features of a demi-god. When time enough has elapsed to ennoble the types, to alter the costumes, and to clothe the warriors who fought at Moskowa like those who fell at Camblann, a Burne-Jones and a William Morris may appear, the one to design, the other to weave into tapestries, the figures of Ney, of Murat, of Josephine, and of Prince Eugène, which shall delight the eyes of the thirtieth century. Then history will have served some purpose, because it will have raised the eyes and the thoughts of men to beings superior to themselves, instead of keeping them lowered upon ugliness and trivialities; and the Emperor's face, which has so long fluctuated between Marius and Cæsar, will at last be perpetuated, not, as M. Thiers', for example, is perpetuated, but like the face of La Gioconda, because it has attained not to truth, the ever-changing beauty of history, but to beauty, the truth of art, which is unchangeable.

Burne-Jones' art has grown up from the seed sown by Madox Brown on the stem cultivated by Rossetti. Just as Rossetti had flown to Madox Brown in his early youth, so Burne-Jones at two-and-twenty fled to Rossetti, whose designs for illustrations of Allingham's poems he had seen. Born of an inartistic family, without any known artistic ancestors, brought up at Birmingham, the least æsthetic place in the world, destined for the Church by his education, the sight of that drawing of "Elfinmere," signed "D. G. R.," made the same effect upon Burne-Jones as the sight of "Harold" had made on Rossetti seven years before. He could think of



THE PHOTOGRAPH BY MR. FREDK. HOLLYER

"THE STAR OF BETHLEHEM."
THE LATE SIR E. BURNE-JONES, BART

nothing else. He talked of it in the Oxford quadrangles with his friend William Morris, an undergraduate destined to take orders like himself; and both of them grew enthusiastic. One day, unable to restrain himself, he came to London to try and see the master of whom he dreamed. He dared not aspire to speech with such a genius; but to follow him with his eyes, to hear the sound of his voice, appeared to him the height of mortal happiness. This happiness was his one evening, when he had waited at the drawing class of a workmen's college, leaning against the wall under a gas-jet asking of each fresh comer, "Is it he?" At last the master arrived. Burne-Jones was introduced to him and admitted to his circle.

This was in 1856. Henceforward Burne-Jones deserted theology and gave himself up to painting, under the guidance of Rossetti, who set him at first exclusively to copy realities, whilst Rossetti told him of his dreams. Meanwhile Burne-Jones's friend William Morris was building houses and writing poems. It seemed to him that in the modern world enough attention was not paid to the arts of decoration and furniture—the minor arts, as he calls them, which are the only ones in constant enjoyment. No one goes every day to a museum, nor every evening to the opera; but everyone sleeps every night in a bed, and sees at every moment the hangings and furniture which are around him. These humble friends and constant companions of our sight and taste can in great measure refine or degrade them, develop or ruin them.

To endow England with æsthetic architecture and æsthetic furniture was, from the first, William Morris's object, and so it was to his last day, though it has been complicated with all sorts of socialistic ideas. Wall-papers for humble homes, tapestries for great mansions, painted windows for churches, carpets, curtains, coverings for sofas and armchairs, all the contents of a great upholsterer's shop, were thrown upon the London market by the fine poet of the "Earthly Paradise" and the "News from Nowhere." To make designs for his tapestries a great artist was wanted; and for thirty-five years this artist has been Burne-Jones. Their unbroken partnership began in Rossetti's studio. In 1860 Morris had a house built at Upton, near Bexley, by the architect P. Webb, after his own principles, and he asked his friend to decorate it for him. The artist agreed, and took his subject from Italy in the "Nozze del Buondelmonte." Two years later he set out for the land of Italy, whose skies he had so well imagined, and there, in company with Ruskin, studied the great masters.

When he returned to London he discarded all imitations and former limitations, and definitively fixed his own style. Such as he was then he was to the last. From henceforward he drew his inspiration plainly from Botticelli and Mantegna. Far from making any mystery of it, he filled his rooms with reproductions of these two masters, as Turner loved to show a Claude Lorraine beside his own works. From Botticelli he took his type of female beauty, such as you see it in the fresco of the "Nozze

di Tornabuoni" on the staircase of the Louvre, the eyes rather round, the cheekbones forced into prominence by the hollowness of the lower part of the face, a slightly turned-up nose, a full sensual mouth rising close to the nostrils, a lengthened chin. From Mantegna he copied his elegant types of knights in armour so closely that, looking at his King Cophetua kneeling before the beggar-maid he is to make his queen, he might be Francesco de Gonzague kneeling before the "Vierge de la Victoire" in the collection of the Primitives in the Louvre. He goes boldly to the Florentines for the secret of their grace of body. He takes their faces, and into these renascent, vigorous, almost classical faces, this Northerner breathes the fatalistic, melancholy, pessimistic spirit of Byron. He entombs these Italians, made for merriment, and changes them into the gloomy companions of Merlin. He has Swinburne's verses recited to Donatello's statues. His figures have the muscles of the Renascents and the gestures of the Primitives. The beauty is there, but it does not display itself; it seems almost to ignore and conceal itself.

Consider his "Briar Rose," his "Perseus," his "Quest of the Graal," his "St. George." His knights advance with a pretty motion. They might be shy young gods entering the world for the first time. Their muscles are strong, their shoulders straight and well set up, their cuirasses are stiff, but a mystery makes this covering of flesh and of iron to quiver. They are spirits surprised at finding themselves embodied.

Burne-Jones's figures are admirably arranged. For composition, if that be restricted to the adjustment of lines and to the order and motion of the outlines, there is perhaps no European master of the present day who could equal him. The isolated figures, such as "Hope," which he represents standing in prison, one hand holding a flowering branch, the other lost in a cloud, thus projecting a part of herself beyond the iron bars of life; or his "Faith," under a dome, holding the symbolic lamp, or his "Delphic Sibyl," or his "Days of Creation," are marvels of composition.

Each day of creation is represented by a standing angel, with a mass of folded draperies and feathered wings, holding a crystal globe to her breast. In this globe is reflected the work of God during the period that he represents. Thus in the third day appear the outlines of delicate foliage, in accordance with the words—"And God said: Let the earth bring forth grass, and the tree yielding fruit after his kind."

In the globe of the fifth day appears a flight of great sea-birds, and the angel's feet stand on a shell-strewn shore. As the week of creation proceeds, the angels of the preceding days are grouped behind the one who holds the globe. It is impossible to conceive a more graceful and less pedantic symbolism.

Let us turn now to a duet, "Merlin and Nimue," for example, an old work and one of deep feeling; the subject is well known. To distract his thoughts from war and politics, Merlin

would sometimes wander through the forest of Broceliande in the guise of a young scholar. There he met with a maiden called Nimue, born of a fairy, who endowed her in her cradle with three gifts: to be beloved by the wisest man in the world, to compel this man to do all her behests, and to learn from him all that she wished to know. Old Merlin could not avoid his fate. As he was the wisest man on earth, he must love Nimue; and as she was made miserable by his constant journeys to the court of King Arthur, and as she asked him each time to teach her his magic art, whereby she could send anyone to sleep and then imprison him, without stones, or wood, or iron, simply by enchantment, he was obliged to give way to her in that as in all else. He guessed what she was aiming at; he had said, "the she-wolf must bind the wild lion so straitly that he cannot stir." But what reckes it ever to foresee danger when in love? One day when they were seated under a hawthorn bush in flower, Nimue, stroking the fair locks of the wizard, lulled him to sleep; then, rising, she twined her scarf nine times round the bush, weaving nine spells that Merlin had taught her. When the wizard opened his eyes, all had vanished. He found himself in an enchanted castle, a prisoner for ever, and henceforth powerless to aid Arthur, as Tennyson puts it in one of his monosyllabic lines,—

"And lost to life, and use, and name, and fame."

Burne-Jones has chosen the moment when Nimue has just stolen from the wizard the book of magic wherein subtle spells are written in dead languages, and in characters "no larger than the limbs of fleas." She has risen up, thin, tall, and sinuous, holding the book of grammar with the tips of her pointed fingers; she is turning her bird-like head, full of treachery and intelligence, towards the worthy philosopher, who lies amongst the hawthorn smiling at her beauty, yet uneasy at her treachery.

Let us take a more complicated scene, although it contains only three figures, the "Chant d'Amour," which is perhaps Burne-Jones' masterpiece from the point of view of the composition. We see, almost in full face, a girl kneeling on a cushion in the centre of a flowery lawn. She is playing on one of those little organs which are played by angels in the pictures of the Primitives, amidst clouds and trumpets, wings and haloes. Nearer to us, with his back presented to the spectator, but with his head turned in profile to the centre of the composition, a knight in armour, seated on the ground with his legs drawn under him, is listening. On the other side, a young shepherd, who is Love, half nude, crowned with leaves, his eyelids cast down, kneeling on one knee, is gently blowing the bellows of the organ. In the foreground are flowers, in the background a group of houses or a castle court, and the frame which cuts off the sky; thought is not lost in the heavenly blue: heaven is here in the girl's eyes. No story, nothing to be guessed, but everything to be felt. The story here is the life of two hearts, and a little air stirred by the

waves of sound. The interest, according to Ruskin's precept, lies in the life of these beings, and not in what is going to happen to them. There is no movement except in the gesture of Love the blower, a gentle motion, continuous and easy as in a dream. It is the form of the human body that is of interest here, not its contortion. The drawing of the knight and of the lady is wonderfully pure. The attitudes of the three figures, which are sufficiently different to complete each other and sufficiently similar to be in unison, tend to that classical and Latin synthesis which may be despised in theory, but to which all fine works are found to revert when they are examined. The pyramid is replaced on its base. From whatever side it is regarded, the lines attract the eye to the centre, and raise it to the face of the immortal musician, to her parted lips, to the inaudible melody which fills the air like the invisible bell in Millet's "Angelus," to the harmony which is felt in all the forms and details of this vision, to the song of love.

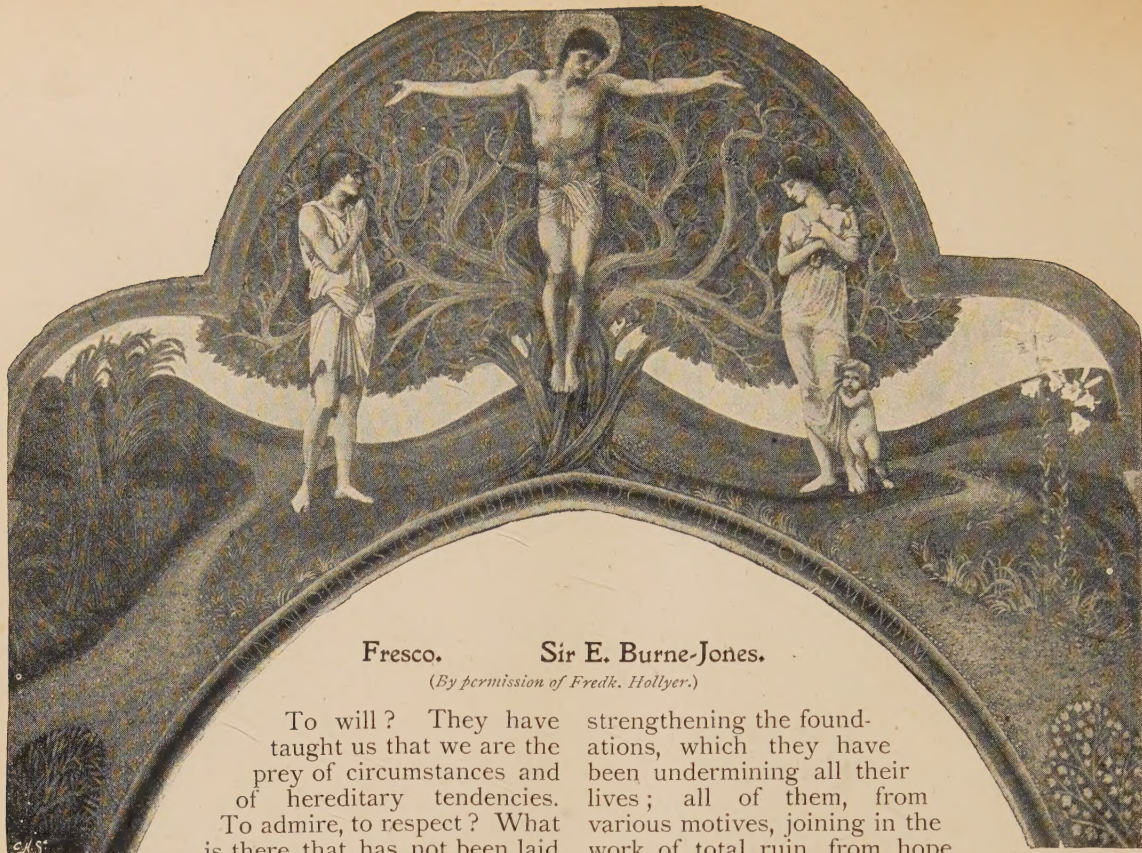
When all detailed criticism has been exhausted it is said of Burne-Jones (and this I think one of his great failings) that he takes no interest in the manners, and figures, and thoughts of our own time. It is perfectly true that, as he does not paint dresses from Worth or furniture from the Stores, he should be congratulated thereupon. But it is an immense error, made by realists in search of modern superficiality, to think that his works suggest fewer contemporary pictures, fewer existing interests, because they are farther apart from our daily life, than the illustrations in the "Graphic" and the "Illustrated News." This is proved by the permanent impression they leave on anyone who has seen them. For myself, I never look at some of his works without a revival of the anxieties and realities of the passing hour. I can never confine these legendary figures to one period or one nationality, because they are of no period or nationality, nor can I consider them as the illustration of an extraneous idea, which they almost always exceed by transforming it. Last spring, standing before "Love amongst the Ruins," in the New Gallery, before the two solemn lovers dressed in blue, seated on the ruined columns of an old Renaissance palace, amidst the wild-rose bushes, where a whole world had lived of old, a whole civilisation had shone, both of them thinking sweet thoughts of the vanished order which had given place to the rule of love set up by them, where once law, virtue, and religion had reigned supreme, there was no recalling Browning, with his trite evocation of the past. Our thoughts were with the present, with the ruins amidst which we live, which are all too real, made for us by those who preceded us.

The analogy between the picture of the present world and this picture of a legend was but too close. All that supported our fathers had crumbled away, for they themselves demolished it vehemently, methodically, obstinately. What have they left us to do, to believe? They have only left us doubts. To hope? They have barred the way to heaven.



"THE HEART OF THE ROSE."
FROM THE PICTURE
BY
SIR EDWARD BURNE-JONES, BART.

(By permission of Mr. Fredk. Hollyer.)



Fresco.

Sir E. Burne-Jones.

(By permission of Fredk. Hollyer.)

To will? They have taught us that we are the prey of circumstances and of hereditary tendencies. To admire, to respect? What is there that has not been laid bare scientifically and ridiculed professorially? In politics only the building of the Revolution was left us. A great historian appeared, with many in his train, who with the best intentions, and, alas! perhaps with justice, has overthrown its statues and pulled down its walls. We have legendary figures of heroes; they have been destroyed one after another, regardless of the fact that every time the cold steel of criticism, wielded like the shoemith's needle, pierces a legend and slays an image, it slays at the same time many a living hero of flesh and blood whom this lovely legend, this splendid image, might have inspired. The attack has been aimed even higher, to drag the idea of God from his pedestal. It seems that it is to be replaced by some moral ideas which are said to have preceded or survived religions; but there is nothing of the sort. Ideas of family, of property, of patriotism itself, are deadened one by one under the subtle pricks of a sophism which hardly pains; on the contrary, it affords amusement by its novel sharpness. Prejudices, truths, conventions, respect, social ties, all this social mortar falls to pieces under the nails of the black band; all is disintegrated, worn out. Only some fragments are left hanging in the air; some balconies cross the sky-line.

The young people who are entering upon life, like those whom Burne-Jones introduces into his picture, find the ground strewn with fragments. What are they to do? To love, as his do. In this disorder of the conscience, in this dispersion of all efforts for good, some men believing that good will come out of evil and rushing to attack what is left of the social edifice, under pretext that there is not enough left of it to give us shelter; others demolishing it because too much of it remains; others, hardened incendiaries, struggling to preserve some of the boards and rafters without

strengthening the foundations, which they have been undermining all their lives; all of them, from various motives, joining in the work of total ruin, from hope or from despair, from indecision or from indifference, from audacity or from timidity, one flag alone is respected, only one remedy takes effect, one feeling unites all good wills and seems a safe path for the devoted ones in search of duty; it is pity for human misery, charity, self-surrender, love.

This alone, in the eyes of contemporaries, condones or repairs all errors; this alone elevates passion, even political passion, and purifies it. The fallen woman if she has loved much, to her shall much be forgiven; the statesman who has committed grievous errors, who has brought the worst misfortunes on his country, if he has truly loved that country, is forgiven by a large part, sometimes by the whole, of the nation. Thus it is that love alone amongst the wild roses works on amidst the things that have passed away. He alone is a supreme law, since it has even been said of him that he is allowed all licence save against himself; and this feeling is universal.

At the very moment when Burne-Jones' picture was being admired in London, in Paris crowds were pressing round M. J. Tissot's picture at the Champ de Mars. His Christ in a cope, hustled between two wretches, amidst the ruins of a palace burned by the Commune, comforting them by the sight of the great sacrifice, the eternal pity—was not this, too, "Love amongst the Ruins"; and the admiration this picture excited—was it not due far more to the sentiment it expressed, than to its very mediocre æsthetic quality? "Love amongst the Ruins," the work of Burne-Jones, is not then a vision of ancient days, a fancy of Gawaine, an idyll of Lancelot, a wager of King Arthur; it is the very figure of humanitarian and social unreason, of the great unreason of the immediate future, on the gloomy horizon of our struggles, our doubts, and our despair; and the quintessence of Burne-Jones's art.